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V·THEATER·RESTAURANTS

Can HBO Conquer Hollywood? By Jack Egan

Jean Harris on How Prisons Can Work Better

NEW YORK®

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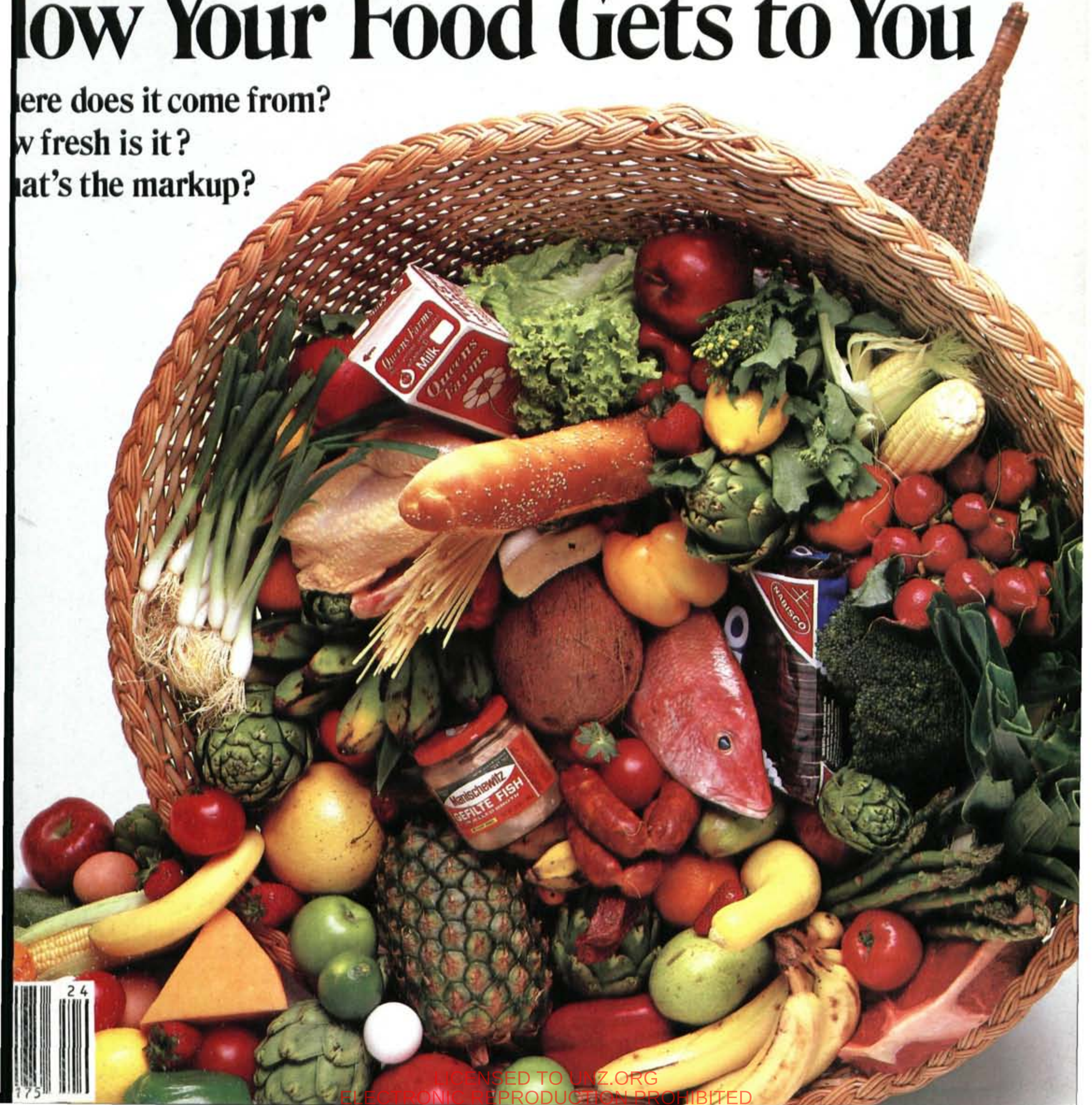
at's the markup?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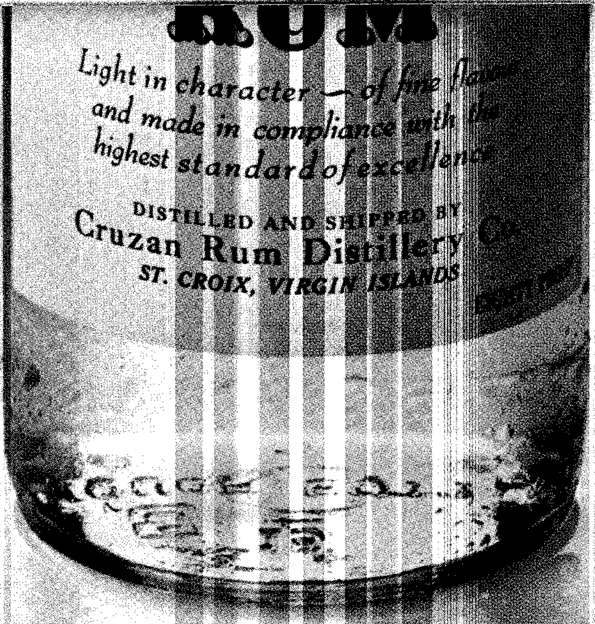
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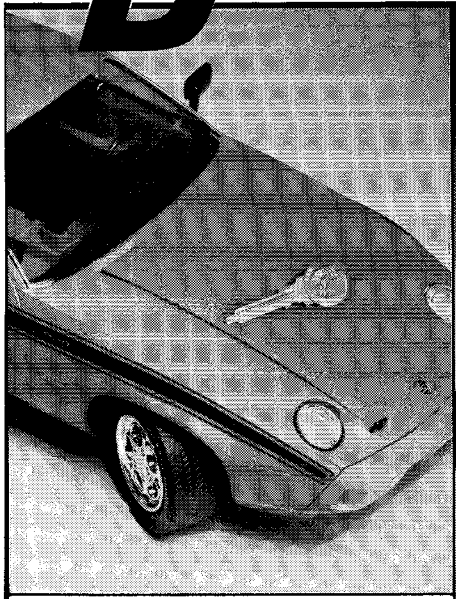


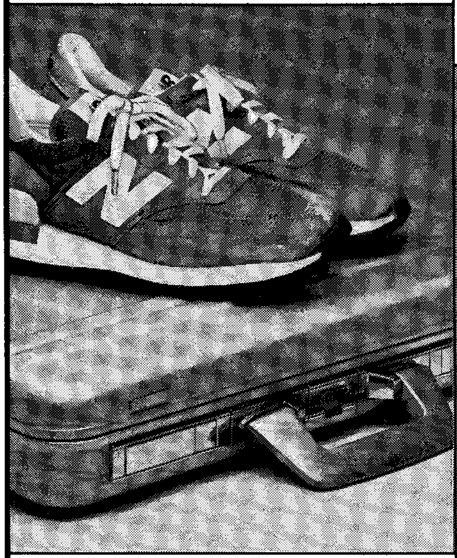
Buy him a car (it's a steal). Porsche 928 remote control auto-toy, $99 in The Parade of Toys on 5. 14 kt. gold car key, $260 on The Main Floor.

David's Cookies
macy's new york

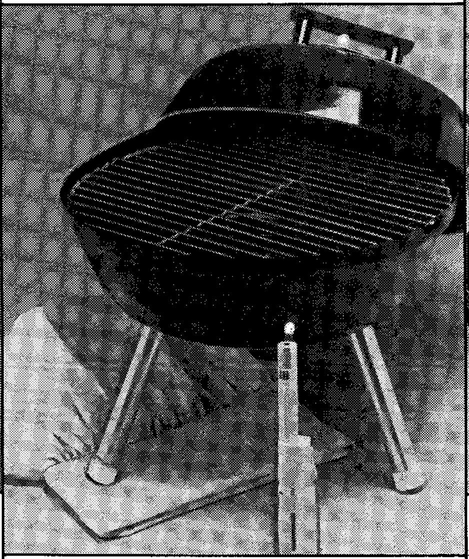
Let him eat his heart out. David's Cookies, 1 lb., 5.95, in The Arcade. Evans leather slippers, $42 in The Men's Store on 2. Dunhill pipe, $260 in The Dunhill Shop on The Main Floor.

GODIVA
Tennis Chocolates

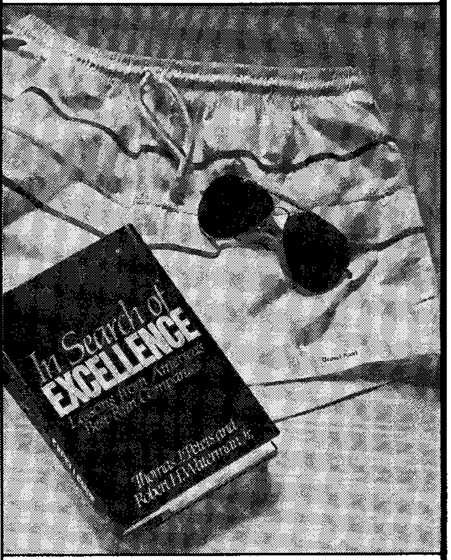
Take him to court. Huntingworld ® carry all, $375, 5th Floor. Godiva tennis, golf ball and sports chocolates, $9 to $15 in The Cellar.



Put him in the running for a higher office. New Balance 990 running shoes, $100 in The Department of Recreation on 5. Silver shade attache by Zero Halliburton $260, 5th Floor.



Steak out his territory. Happy Cooker grill, #TRAVL65, $30. Hoan gas match, $15. Chef's hat, $10, all in The Cellar.



Get him into the swim of things. *In Search of Excellence,* 13.96 in The 34th Street Branch on 7. Daniel Axel trunks, 17.50 in Ocean Currents on 2. Ray Ban sunglasses, $45 in Sunstruck, Main Fl.

◆ FATHER'S ◆ DAY ◆

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Come celebrate a grand new production of *Ernani* with Leona Mitchell, Luciano Pavarotti, Sherrill Milnes and Ruggero Raimondi, conducted by James Levine.

Come celebrate the return of "that rarest of masterpieces," *Les Troyens,* with Tatiana Troyanos, Jessye Norman and Placido Domingo, conducted by James Levine. The "legendary" *Fille du Régiment* of Joan Sutherland with Alfredo Kraus. The "fearsome" "triumph" of Jon Vickers in *Peter Grimes*. And more.

Come celebrate Kiri Te Kanawa's first Met *La Traviatas,* with Nicolai Gedda and Cornell MacNeil. The voices of Grace Bumbry, José Carreras and Renato Bruson in *La Forza del Destino.* Klaus Tennstedt's Met debut conducting Eva Marton and Jon Vickers in *Fidelio*. And a host of magic names, from Mirella Freni and Renata Scotto to Frederica von Stade and Nicolai Ghiaurov.

A Mini-Series gives you a range of operas and stars. And a number of marvelous advantages. Including the next best seats to those of a Full-Season Subscriber—and the same ones for each performance. Plus priority when ordering extra tickets, special invitations to Centennial events and the option of converting your seating to a Full-Series next year.

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Monday E *(4 Mondays)*

October 3	La Bohème
October 31	La Traviata
November 21	Ernani*
January 16	Macbeth

Ciannella, Freni, Gedda, Levine, MacNeil, Milnes, Mitchell, Morris, Pavarotti, Plishka, Pritchard, Raimondi, Scotto, Shicoff, Te Kanawa

Tuesday B *(4 Tuesdays)*

September 27	La Fille du Régiment
November 15	Peter Grimes
December 20	Ernani*
January 17	La Bohème

Bonynge, Cotrubas, Elvira, Kohn, Kraus, Levine, Mitchell, Pavarotti, Pritchard, Raimondi, Resnik, Shicoff, Söderström, Stewart, Sutherland, Vickers

Wednesday B *(4 Wednesdays)*

September 28	La Forza del Destino
November 2	La Bohème
November 30	Ernani*
December 7	Carmelites

Bruson, Bumbry, Carreras, Dunn, Ghiaurov, Kohn, Levine, Malfitano, Meier, Milnes, Mitchell, Pavarotti, Raimondi, Rosenthal, Shicoff, von Stade

Wednesday E *(4 Wednesdays)*

October 19	La Fille du Régiment
November 23	La Traviata
January 4	Fidelio
January 25	Macbeth

Kraus, Levine, MacNeil, Mazura, Marton, Milnes, Peters, Plishka, Raffanti, Salminen, Scotto, Shicoff, Sutherland, Te Kanawa, Tennstedt, Vickers

Thursday B *(4 Thursdays)*

October 6	La Bohème
November 3	Don Giovanni
November 24	Ernani*
January 12	Macbeth

Ciannella, Ellis, Freni, Levine, Milnes, Mitchell, Morris, Moser, Neblett, Pavarotti, Plishka, Raimondi, Rendall, Scotto, Shicoff, Tate

Thursday E *(4 Thursdays)*

September 29	Les Troyens *6:30 pm*
October 13	Peter Grimes
November 10	Don Giovanni
December 1	La Traviata

Andrade, Domingo, Levine, MacNeil, Monk, Morris, Moser, Neblett, Norman, Plishka, Pritchard, Raffanti, Rendall, Söderström, Taillon, Troyanos, Vickers

Friday B *(4 Fridays)*

October 14	La Fille du Régiment
November 11	La Traviata
December 23	Ernani*
January 13	Mahagonny

Craig, Gedda, Kraus, Levine, Lewis, MacNeil, Mauro, Milnes, Mitchell, Plishka, Pritchard, Raimondi, Resnik, Sutherland, Tate, Te Kanawa

Prices:	*Mini-Series Monday-Thursday Evenings*	*Mini-Series Friday Evenings*
Orchestra:		
A-V Center & Aisle	$220.00	$260.00
A-V Balance	154.00	180.00
W-EE	120.00	140.00
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Grand Tier: A-C	220.00	260.00
Grand Tier: D-G	154.00	180.00
Dress Circle	120.00	140.00
Family Circle	48.00	52.00

Subscription tickets will be mailed after August 15. No refunds or exchanges.

*New production.

Check the listing below each series for specific casting information. The artists listed appear at least once in that series. The list does not include all artists performing in the series. For more casting information, call 362-6000.

Evenings at 8 unless noted. Casting and programs subject to change.

Joan Sutherland. Photo © Beth Bergman 1983

At The Met.

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nside Story

y Jean Harris

ow in her third year of a fifteen-year-to-life rison sentence for murder, Jean Harris has ome strong opinions about our criminal-ustice system—about its counterproductive olicies and its unnecessary costliness in inancial and human terms. Writing from he Bedford Hills Correctional Facility, she rgues for reforms that would reduce the ost to society of housing and rehabilitating risoners without increasing the risk to soci-ety. She doesn't think taxpayers are getting heir money's worth.

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30

How Your Food Gets to You

By Fred Powledge

There are more than 7 million mouths to feed in the Naked City, and every day they polish off some 27 million pounds of food. This is the story of how a mind-boggling cornucopia of meat, fish, milk, eggs, and produce—everything from artichokes to zucchini—reaches the city's 6,000 or so food stores and, finally, New Yorkers' tables. It is the story of a colorful, complex, and chaotic distribution system that is uniquely suited to New York and that, miraculously, works.

40

HBO Takes On Hollywood

By Jack Egan

HBO, the country's leading pay cable channel, has rubbed the movie studios the wrong way for years. Nearly the only game in town, it was able to lease films for what Hollywood chiefs called bargain-basement rates. Now parent HBO, Inc., is challenging the studios by getting involved in film production, and the movie business is experiencing much fear . . . and envy.

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Ellen Barkin, Face to Face

By Joe Klein

"She can be very pretty one moment and not so attractive the next," says Barry Levinson, who directed her in *Diner* (she was the neglected young wife). "She has this incredible ability to seem tough and vulnerable at the same time," says Sidney Lumet, who directed her in the upcoming *Daniel.* And she was memorable as Robert Duvall's daughter in *Tender Mercies.* She is Ellen Barkin, and things have finally started to come together for this talented New York actress.

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The *other* M.C.A. has done everything from running restaurants to renting golf clubs.

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By Jack Egan

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By Anna Wintour

Cool off this summer on blue and white chairs that let you lounge in style.

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By Vic Ziegel

This Saturday's Belmont Stakes may be won by Caveat. One of his owners is August Belmont IV.

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By Colette Rossant

Ethiopian, Polish, and Italian cuisines in a variety of settings.

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By Alexis Bespaloff

Drink 'em now: Many of the attractive 1982s currently on the shelves will be at their best for the next few months.

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Cover: Photograph by Aaron Rezny.
Food stylist: Randi Danforth. Cornucopia from Elan.

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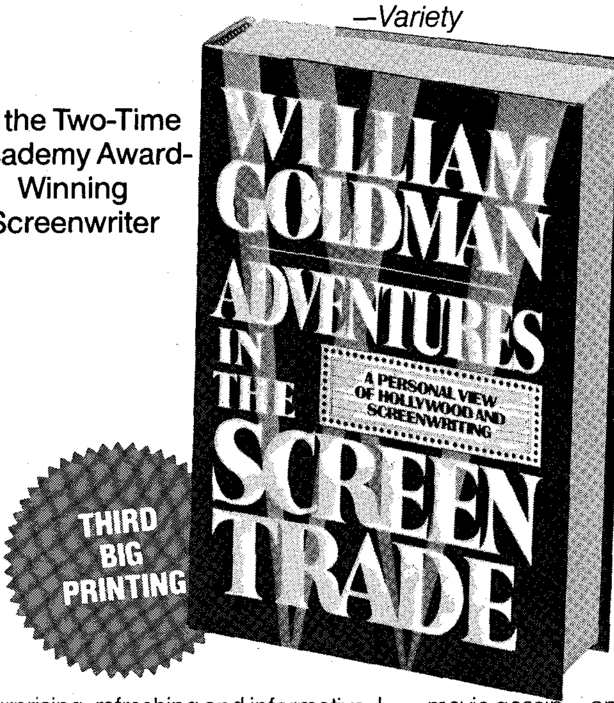
WILLIAM GOLDMAN
ADVENTURES IN THE SCREEN TRADE
A PERSONAL VIEW OF HOLLYWOOD AND SCREENWRITING
THIRD BIG PRINTING

By the Author of *Tinsel, Boys and Girls Together, Marathon Man,* and Other Bestsellers

"Surprising, refreshing and informative. I cannot recommend it too highly.... Conducts the reader splendidly through Goldman's 20-year relationships with the movie business, including a good many encounters with celebrated stars and directors." **—Chicago Sun-Times**

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"A fascinating look at the creative and critical process...gossipy, ironically humorous and pragmatic...Mr. Goldman has succeeded admirably" **—Baltimore Sun**

"He writes entertainingly and authoritatively—and sometimes, a tad bitchily—about the neurotics, back-stabbers, tired hacks and dedicated craftsmen who spin movie fantasies...it's informative, opinionated—and a lot of fun to read." **—The Houston Post**

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"At his best Goldman is the most entertaining writer around....But one doesn't have to love Goldman or aspire to a career in the movies to find *Adventures in the Screen Trade* good reading." **—Houston Chronicle**

"Insider-anecdotes, zesty bias, cynical wisdom, and the-way-it-really-is atmosphere: must reading for savvy followers of the commercial movie-biz scene." **—Kirkus Reviews**

"Brilliantly funny...tells the truth, the embarrassing stories, names the names." **—Detroit News**

***Adventures in the Screen Trade* $17.50**

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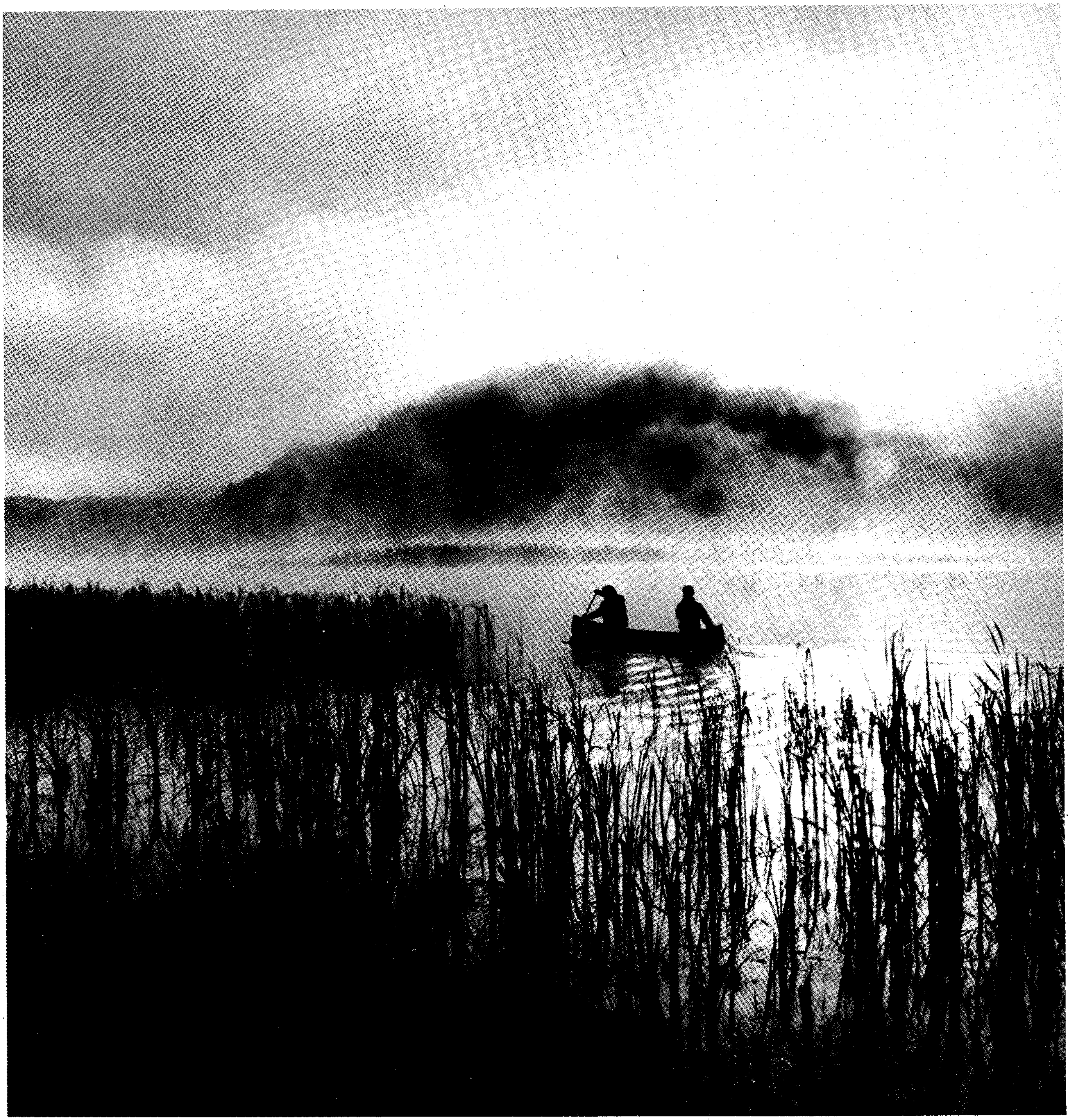

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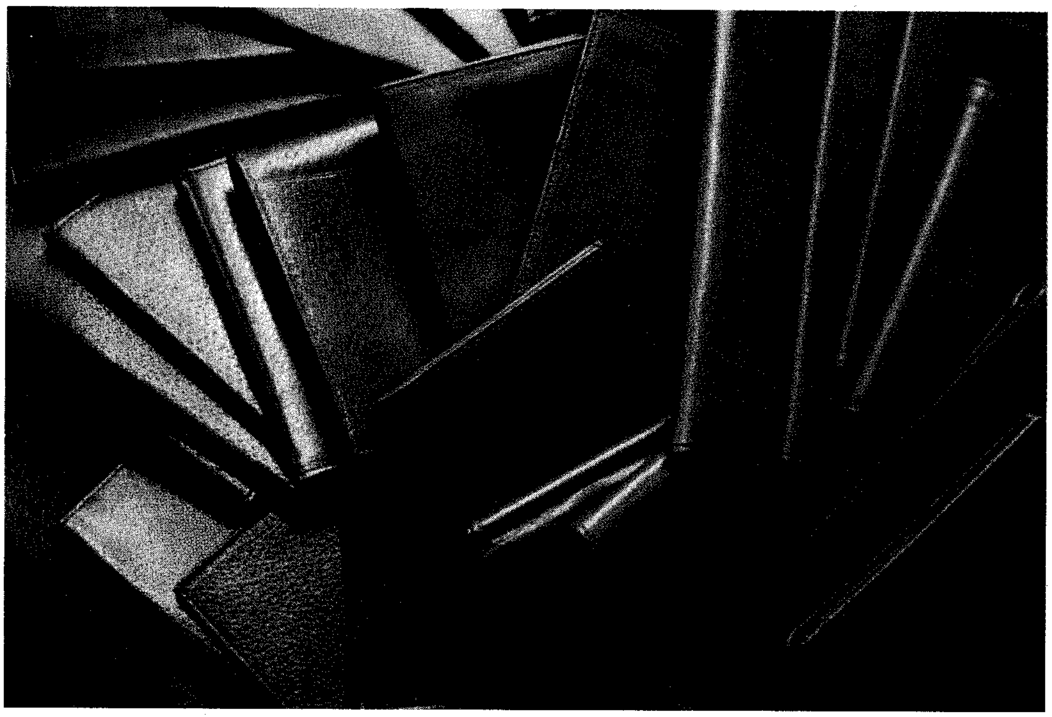
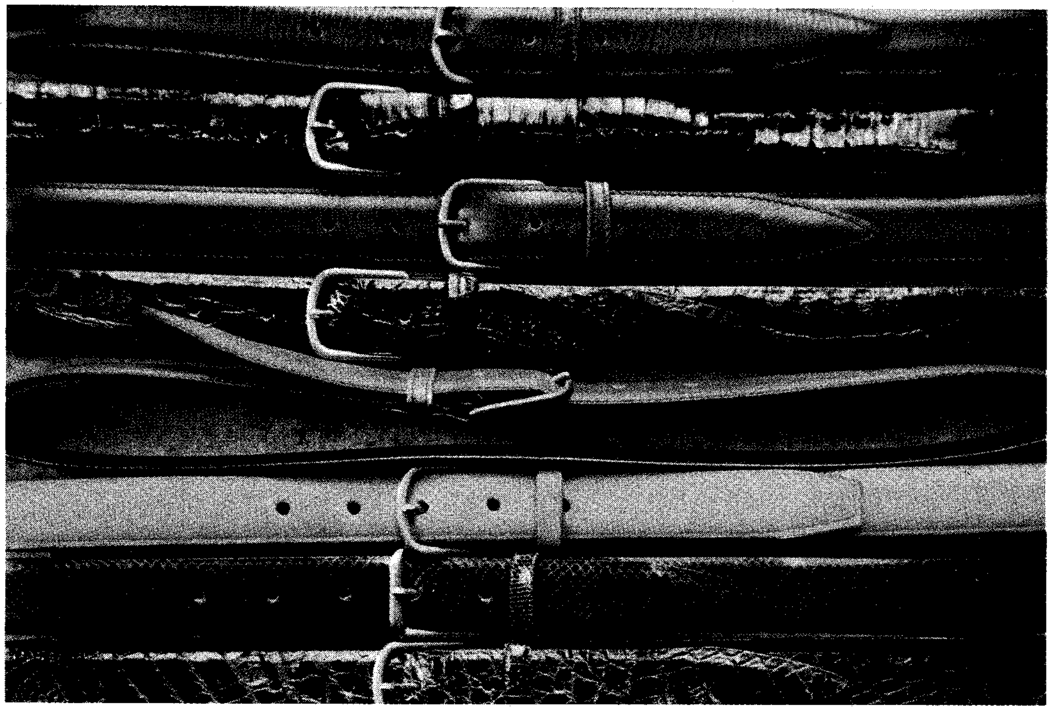
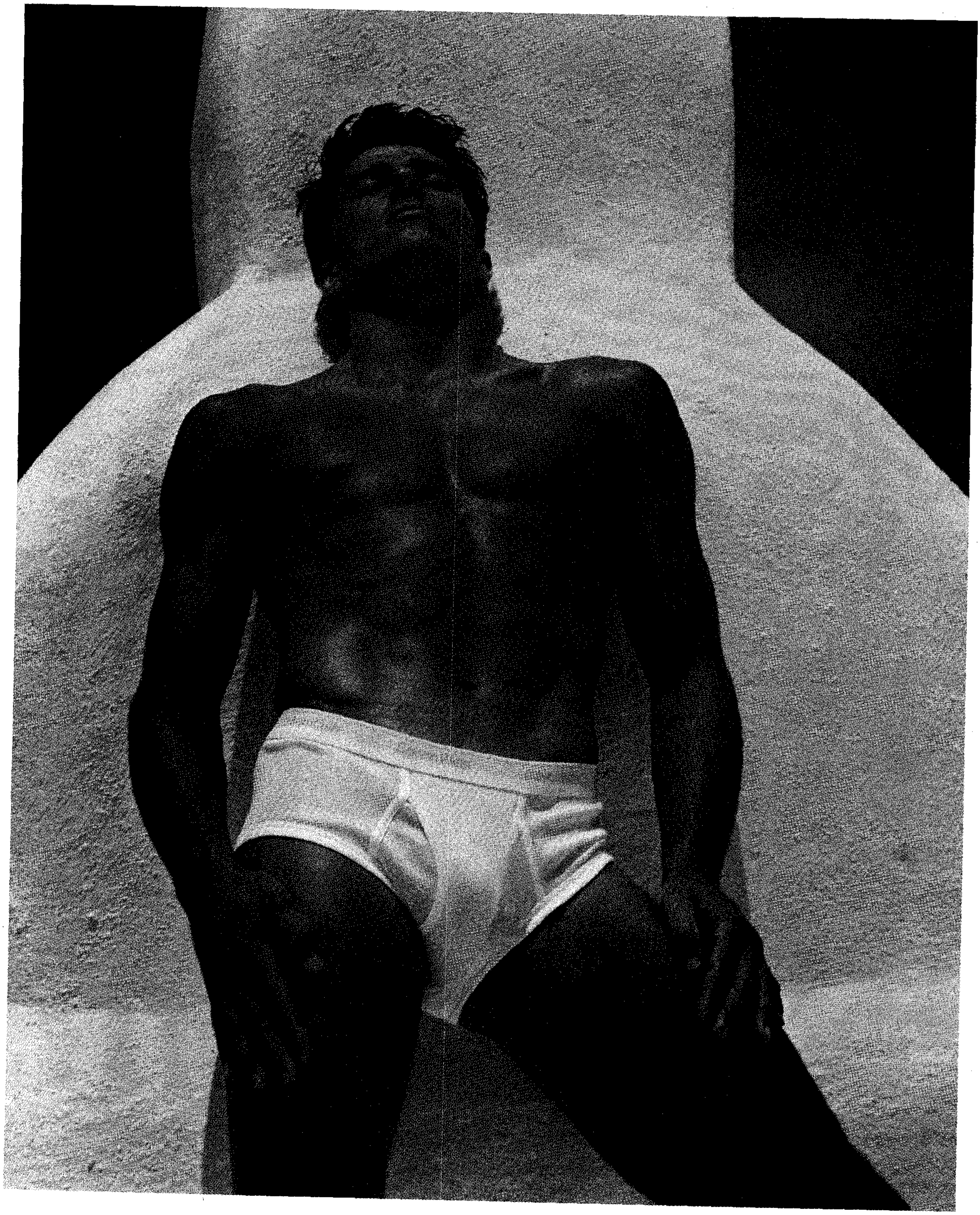




Calvin Klein

SMALL LEATHER GOODS, BELTS



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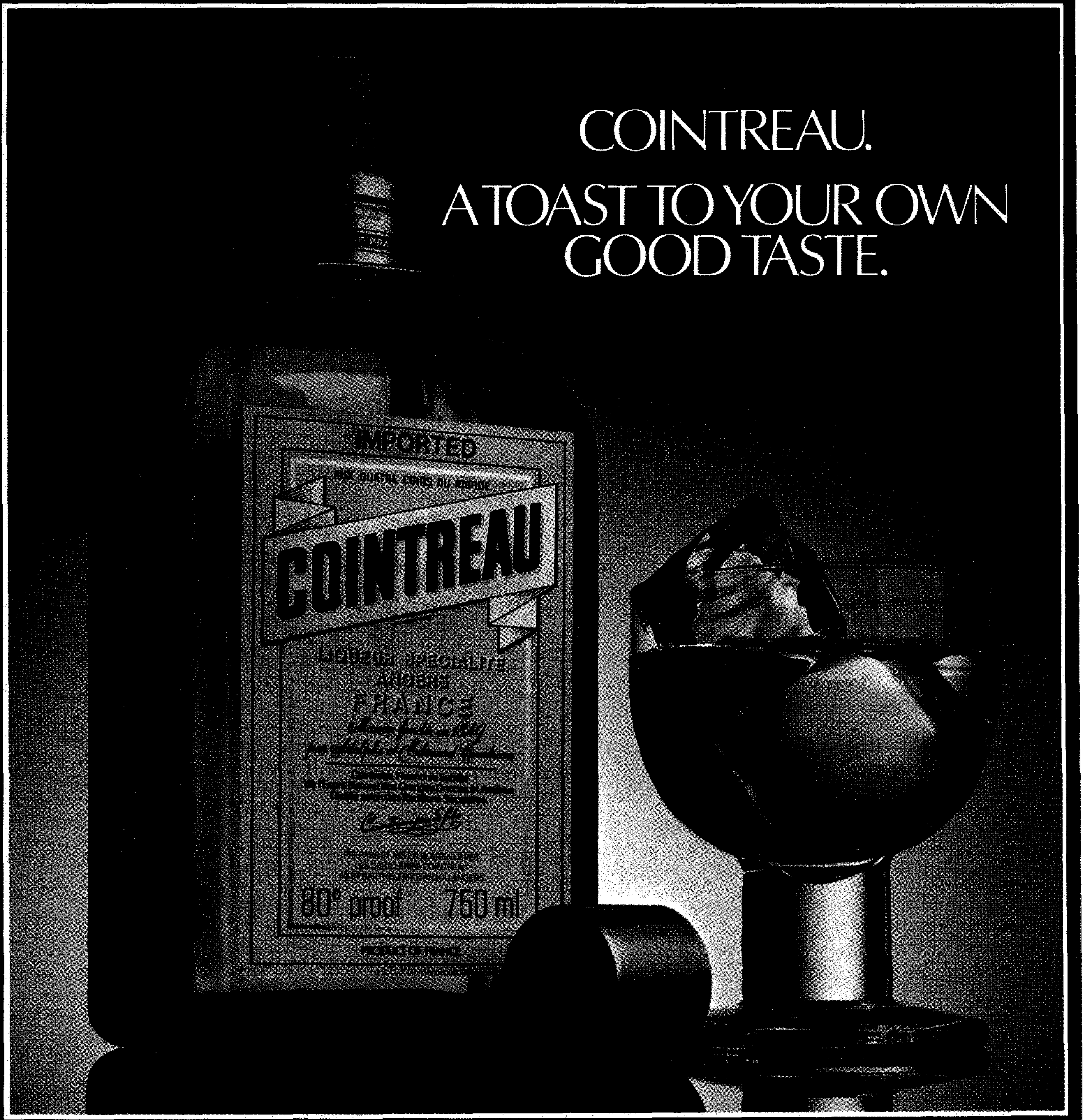

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BETWEEN THE LINES

Adventures in Eating

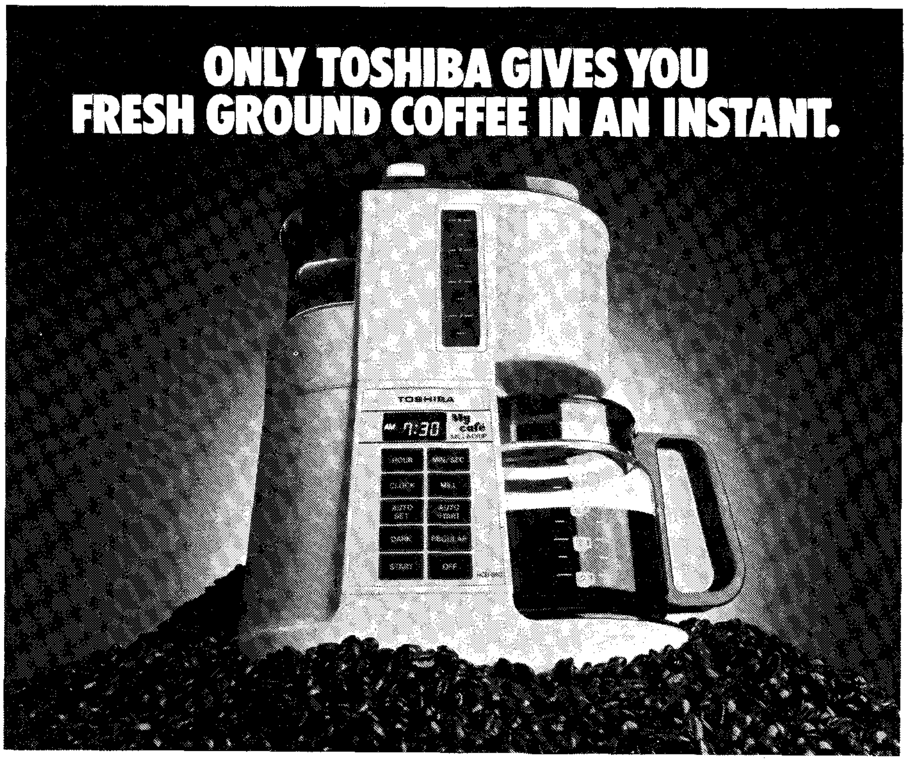
"I WANT TO CHANGE THE WORLD," SAYS Colette Rossant, laughing. "I want everybody to understand that for the same price as a meal at McDonald's they can go to Christine's." Christine's is one of he three restaurants she reviews in this ssue, as *New York's* new Underground Gourmet. The price guidelines for the column have changed since its early days, when an unbelievable $2 or so was he limit, but the other criteria have not. Colette will be looking for fresh food ("I don't like anything that is frozen or canned"), well-balanced spices, imaginative ingredients—and, of course, low ariffs: Most of a restaurant's entrées should be $6.95 or less. However, if an outstanding place is a bit more expensive yet still a good value, she will want her readers to know about it.

On the job: *Critic Rossant.*

Born in Paris of French and Egyptian parents, Colette acquired a sophisticated palate at an early age. "My father was a great gourmet and a friend of all the freestyle chefs in France," she says. "When I was six, my favorite dishes were anything with garlic, olive oil, and capers." She is an expert on the foods of Japan, China, France, and Egypt, and the author of four cookbooks (the latest, *Colette's Slim Cuisine,* was just published by William Morrow). When not writing about or preparing food, she is a wife, mother of four ("all excellent cooks"), and chairperson of the language department at St. Ann's School, in Brooklyn.

"A meal, however inexpensive, should be an adventure," says Colette. "This is what life is all about." ▬

hotograph by Ted Hardin.



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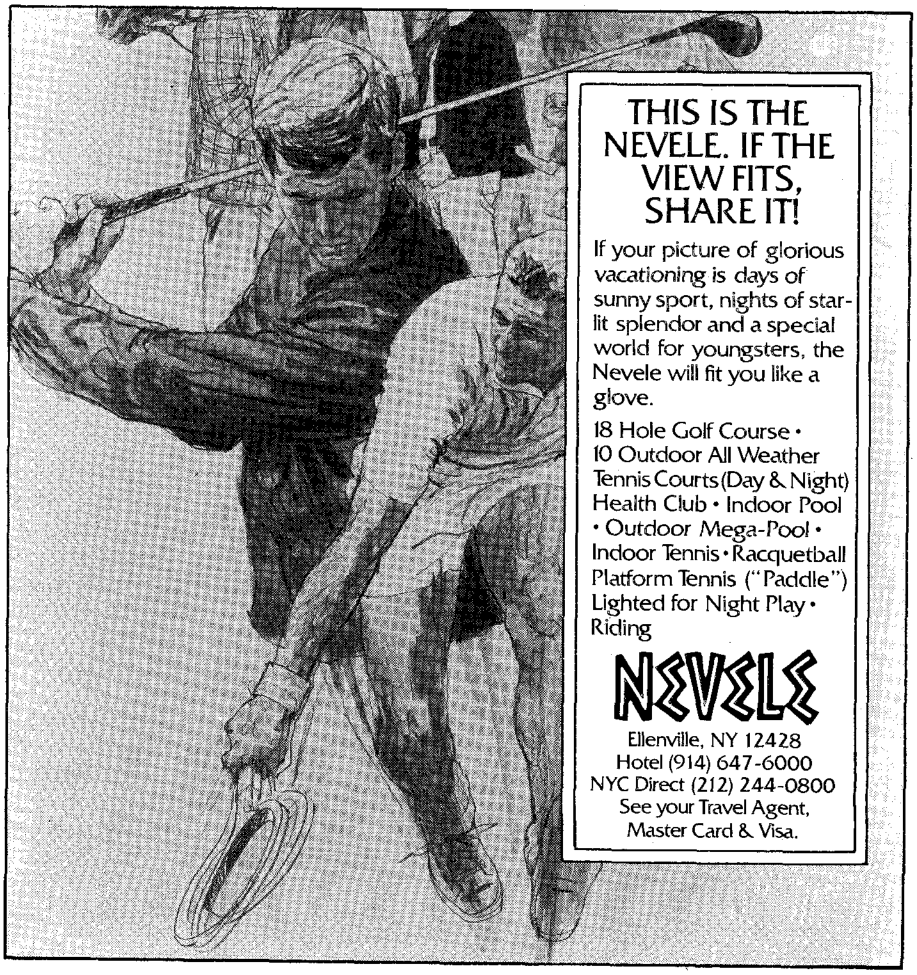

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LETTERS

A Marathon Man

PETE HAMILL'S ARTICLE ON ROY Scheider ["Recognizing Roy Scheider," May 23] was an excellently written and informative look at one of the finest actors around.

Chris Provencher
Norwich, Conn.

PUTTING ROY SCHEIDER IN THE COMPANY of actors like De Niro, Hoffman, and Duvall is akin to linking Pete Hamill with writers like Hemingway, Hammett, and Fitzgerald. Recently we had Pete Hamill comparing the light in Brooklyn to the light in a Vermeer painting. Now we have him summing up Faulkner's feelings toward the Mississippi in one sentence. Next thing you know, he'll bite into a bagel and compare his sensations to those of Proust when he bit into his madeleine.

Michael Kelly
Manhattan

SPEAKING FOR THE COLLEGE CLASS OF 1955, how does Roy Scheider do it? The rest of us haven't seen 47 in two or three years.

Lois Atkinson
Manhattan

I'D LIKE TO ADD A FOOTNOTE TO PETE Hamill's revealing portrait of Roy Scheider. Around 1963, I wrote the dialogue for *Curse of the Living Corpse.* Roy Scheider played one of the leads. Being a novice in the gothic-horror business, I wrote what to my ears sounded like a parody of the genre. I even requested that my name be spelled backwards. But Scheider, already a true professional, took his role quite seriously and performed with a suave and sophisticated decadence. For Scheider and myself, this could be called *The Curse of the Forgotten Flick.*

Alan ("Naidob") Bodian
Manhattan

Boy Old Boy

YOUR LISTING OF ROBERT M. (THE BOSS) Morgenthau's "old-boy network" was incomplete ["Mr. D.A.," by Michael Dorman, May 16]. As a direct result of your story, careers have floundered, clients have been lost, and prestige and self-esteem have been diminished for those of us who were left out. On behalf of both the Robert M. Morgenthau Association and the "old-boy network"—from Abramowitz to Zirin—and particularly on behalf of United States District Court Judge John E. Sprizzo, we respectfully dissent from your listing. Those of us who were not mentioned do not need to see our names in print; we have something far more valuable—the respect and confidence of the Boss.

Eugene R. Anderson
Partner
Anderson Russell Kill & Olick
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

No Artificial Anything

WHAT A JOY TO READ YOUR ARTICLE about Linda Ellerbee ["Private Lives: First the Good News—Linda Ellerbee," by Jennifer Allen, May 30]. When prime-time and late-night TV put me to sleep, Linda Ellerbee acts as an invariable stimulant. I don't care who does her hair or what she wears, for her wit and cleverness make the news refreshing, even at 1:30 in the morning.

Susan Bloom
Manhattan

I'VE BEEN SOMETHING OF A FAN OF Linda Ellerbee's ever since her stint as a reporter for WCBS-TV, about ten years ago. Linda is no blow-dried blond debutante, but she certainly is far more attractive than your rather uncomplimentary photograph would indicate. Marsh, Savitch, Sawyer, et al. had better watch out. This novel concept of having real people do the news just might catch on.

Robert Novotny
Kings Park, N.Y.

The Big Picture

JAMES WOLCOTT DID US ALL A DISservice by panning the TV production of Jacobo Timerman's *Prisoner Without a Name, Cell Without a Number* ["Television: Dead Letter," May 30]. This was moving and enlightening drama, and I'm sure that most of the audience didn' care about the small flaws Wolcott detailed. In a May 22 New York *Times* article it was reported that Timerman himself saw the production and judged i "an accurate portrayal." Who are we to believe, Wolcott or Timerman? And what is more important, the dubious judgment of Mr. Wolcott or bringing to light the torturing of political prisoners?

Gloria Averbuch
Manhattan

I DON'T OWN A TELEVISION SET, AND judging by James Wolcott's withering reviews of current tube fodder, I'm unlikely to dash out tomorrow and pawn the dog in order to buy one. Nothing on TV could match Wolcott's wise-ass prose for sheer entertainment.

Brick Tangier
Somerville, Mass.

Alex Grass and Rite Aid

ALEX GRASS, THE FOUNDER OF THE Rite Aid drugstore chain and Rite Aid's chairman and chief executive officer, was the subject of derogatory and misleading statements contained in an article by Michael Kramer entitled "Who Is This Guy Lew Lehrman?" published in the April 5, 1982, issue of *New York* Magazine.

Eli Jacobs and Fred M. Alger, who are quoted in the article, have retracted their statements about Grass and apologized to him. *New York* has been told that other statements in the article pertaining to Grass were not correct. Kramer and the editors of *New York* regret any embarrassment Grass has suffered.

Battling the Book Worms

IN YOUR MAY 2 ISSUE, "INTELLIGENCER" ran a piece about planned and ongoing restoration work at the New York Public Library [by Sharon Churcher]. We wish to state our strong objection to the article's implication that the library's renovation program is "purely cosmetic." New York City and the library board have launched a partnership to redress the physical neglect of this landmark building. The repair of its leaky roof and disintegrating drainage gutters canno by any stretch of the imagination be thought of as "cosmetic." Nor can the efforts to bring temperature and humidity controls to the stacks, which house over 6 million books and have for over 70 years lacked such protection.

Furthermore, we believe that the reopening of the exhibition gallery and restoration of reading rooms will increase use of the library and thus encourage contributions. We are proud that we are now open on Thursdays, that we spend over $1.4 million annually for preservation of our collections, and that the research libraries still spend between $3 million and $4 million every year for the acquisition of books. Acquisition, preservation, and public service remain our clear priorities. The renovation program is intended to further these goals.

Andrew Heiskell
Chairman of the board
Richard Salomon
Vice-chairman of the board
New York Public Library
Manhattan

NEW ISSUE

MAY 25, 1983

$100,000,000

THE CITY OF NEW YORK

GENERAL OBLIGATION BONDS

IN THE OPINION OF BOND COUNSEL, INTEREST ON THE BONDS WILL BE EXEMPT UNDER EXISTING LAW FROM FEDERAL INCOME TAXES AND FROM NEW YORK STATE AND NEW YORK CITY PERSONAL INCOME TAXES.

THE BONDS WILL BE GENERAL OBLIGATIONS OF THE CITY ISSUED PURSUANT TO THE CONSTITUTION AND LAWS OF THE STATE AND THE CITY CHARTER. THE BONDS WILL CONTAIN A PLEDGE OF THE CITY'S FAITH AND CREDIT FOR THE PAYMENT OF THE PRINCIPAL OF AND INTEREST ON THE BONDS. ALL REAL PROPERTY SUBJECT TO TAXATION BY THE CITY WILL BE SUBJECT TO THE LEVY OF AD VALOREM TAXES, WITHOUT LIMITATION AS TO RATE OR AMOUNT, TO PAY THE PRINCIPAL OF AND INTEREST ON THE BONDS.

OFFERING SCALE **($5,000. DENOMINATIONS)**

DATED JUNE 1, 1983

AMOUNT	RATE	DUE EACH DEC. 1	YIELD	AMOUNT	RATE	DUE EACH DEC. 1	YIELD	AMOUNT	RATE	DUE EACH DEC. 1	PRICE OR YIELD
$6,755,000	**10%**	**1984**	**6.25%**	**$3,295,000**	**10 %**	**1991**	**9.35%**	**$2,435,000**	**10.10%**	**1998**	**@100**
6,755,000	**10**	**1985**	**6.75**	**3,315,000**	**10**	**1992**	**9.50**	**2,435,000**	**10.20**	**1999**	**@100**
8,755,000	**10**	**1986**	**7.25**	**2,180,000**	**10.10**	**1993**	**9.60**	**2,435,000**	**10¼**	**2000**	**10.30%**
8,760,000	**10**	**1987**	**7.75**	**2,305,000**	**10.10**	**1994**	**9.70**	**2,435,000**	**10¼**	**2001**	**10.35**
2,975,000	**10**	**1988**	**8.25**	**2,310,000**	**10.10**	**1995**	**9.80**	**2,435,000**	**10¼**	**2002**	**10.40**
3,175,000	**10**	**1989**	**8.75**	**2,860,000**	**10.10**	**1996**	**9.90**	**1,670,000**	**10¼**	**2003-04**	**10.45**
3,175,000	**10**	**1990**	**9.20**	**2,860,000**	**10.10**	**1997**	**10.00**	**1,670,000**	**10¼**	**2005-07**	**10.50**

$20,000,000 10¼% TERM BONDS DUE DECEMBER 1, 2013 TO YIELD 10.60%

(ACCRUED INTEREST TO BE ADDED)

BONDS OF PARTICULAR MATURITIES MAY OR MAY NOT BE AVAILABLE FROM THE UNDERSIGNED OR OTHERS AT THE ABOVE PRICES ON OR AFTER THE DATE OF THIS ANNOUNCEMENT

THESE BONDS ARE REDEEMABLE IN ACCORDANCE WITH THE PROVISIONS SET FORTH IN THE OFFICIAL STATEMENT.

THE ABOVE BONDS ARE OFFERED WHEN, AS AND IF ISSUED AND RECEIVED BY US, AND SUBJECT TO PRIOR SALE AND MODIFICATION OF REOFFERING TERMS AND APPROVAL OF LEGALITY BY ROGERS & WELLS, ATTORNEYS, NEW YORK, NEW YORK.

DESCRIPTIVE OFFICIAL STATEMENT OF THE ISSUER AVAILABLE ON REQUEST.

CHASE MANHATTAN CAPITAL MARKETS CORPORATION

PRUDENTIAL-BACHE
SECURITIES

CHEMICAL BANK

MARINE MIDLAND BANK, N.A.

FIRST CHICAGO
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ROOSEVELT & CROSS INCORPORATED **NATIONAL BANK OF NORTH AMERICA** **THE PHILADELPHIA NATIONAL BANK**

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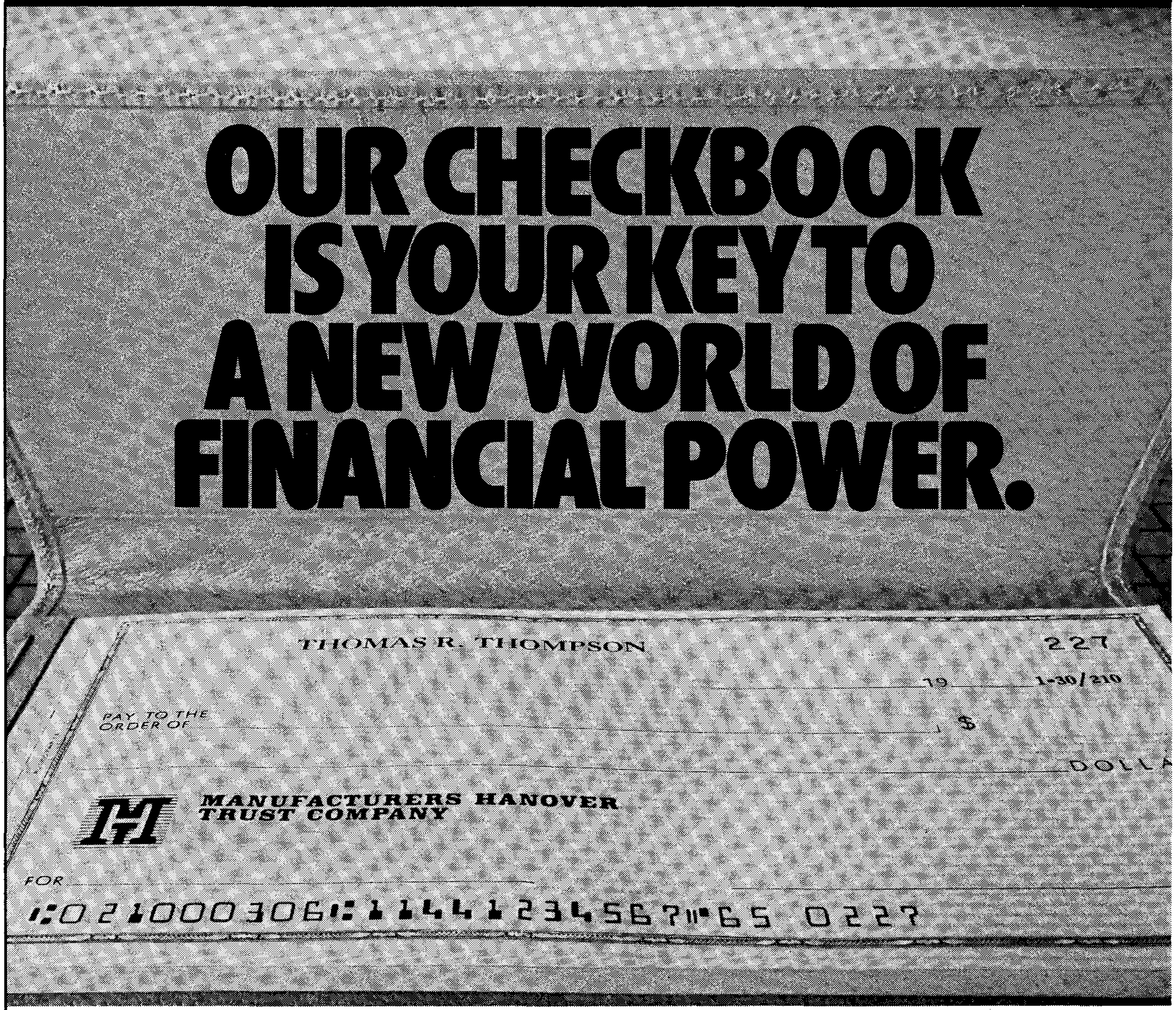
WESTCAP SECURITIES, INC. **R. D. WHITE & COMPANY** **A. W. ZUCKER & CO.**

A Fact from Manufacturers Hanover:


OUR CHECKBOOK IS YOUR KEY TO A NEW WORLD OF FINANCIAL POWER.
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1-30/210
PAY TO THE ORDER OF
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DOLLA
MANUFACTURERS HANOVER TRUST COMPANY
FOR
⑆021000306⑆ 1141234567⑈65 0227

With a checking account at Manufacturers Hanover, you do get a lot more than just a checkbook. Because our checking account can be your key to a whole new world of financial power.

FACT: YOU GET THE POWER OF PERSONAL SERVICE.

Our people are trained to give you the fast, accurate, courteous service you expect.

In fact, the results of an independent survey showed that Manufacturers Hanover customers were much more satisfied with us than the other major New York commercial banks' customers were with their banks.*

FACT: YOU GET THE POWER OF MHT 24-HOUR BANKING.®

With any of our checking accounts, you can get an MHT Card℠ and have access to over 60 MHT 24-Hour Banking Centers.

You can also use your MHT Card to cash a check at any of our 200 branches. And you'll soon have 24-Hour Banking access to investments such as our high-interest MHT Money Management Account.℠

FACT: YOU GET THE POWER OF INTEREST ON CHECKING.

With a N.O.W. or Super N.O.W. Account, your checking money can earn you interest every day.

Both our Super N.O.W. and N.O.W. Accounts allow you to write checks with no per-check charges or maintenance fees if you maintain a low minimum daily balance.** Our Super N.O.W. even gives you the power of money market interest rates, provided you maintain a balance of $5,000 or more.

FACT: YOU GET THE POWER TO TAKE CARE OF ALL YOUR FINANCIAL NEEDS IN ONE PLACE.

As an MHT checking account customer, you have access to a wide range of investment options: a high-interest Money Management Account†—tax-deferred IRA Plans—and, if you qualify, a reduced rate on Personal, Auto and Home Equity Loans.

The fact is, a Manufacturers Hanover checking account gives you the financial power you need to make your life simpler and your money worth more.

MANUFACTURERS HANOVER TRUST

Our facts make your money worth more.

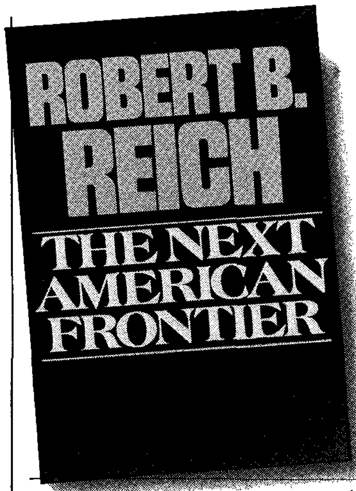
*For a copy of the results of this study, completed May-December 1982, write to us at: Marketing Dept., 9th floor, Grand Central Station, P.O. Box 2724, N.Y., N.Y. 10163. ** Prior to July 1, 1983, N.O.W. Account daily balances below $1,000 will be charged a $6.00 monthly maintenance fee. Thereafter, daily balances below $2,000 will be charged a fee of $8.00 per month. Super N.O.W. daily balances below $5,000 have a $10 monthly maintenance fee. † Money Management Account balances below $2,500 earn the N.O.W. Account rate, currently 5¼% per year. Member FDIC. Further information about our savings plans is available at any branch. Equal Opportunity Lender.

INTELLIGENCER

How New Is Reich's Frontier?

THE DEMOCRATS' VAUNTED economic adviser, Robert Reich, is under fire because his recent book, *The Next American Frontier,* doesn't mention earlier works containing similar theories.

Charles Sabel, a Massachusetts Institute of Technology professor, called for a more flexible economy in *Work and Politics,* a 1982 book. That sort of economy is a key thesis of Reich's 1983 book, which doesn't refer to Sabel. "He put forward his ideas at a 1982 lecture, and I informed him there were some similarities to a book I was publishing," said Sabel, who sent Reich part of his galleys. "These were ideas that were being discussed in academic circles. It is not plagiarism, but he creates the impression that this was his totally independent discovery."



Book, Reich: *"Obviously you can't footnote everybody."*

There's also a similarity between the final chapter of Reich's book and the last chapter of M.I.T. professor Lester Thurow's 1980 book, *The Zero-Sum Society,* says Roger Vaughan, an economic adviser to leading Democrats. Thurow, who wouldn't comment, isn't credited by Reich. "If Reich wants to make a contribution, his position in the hierarchy of ideas should be clearly documented," said Vaughan.

Reich, a Harvard lecturer, replied that his book is "unique" in developing industrial-policy solutions to problems posed by authors like Thurow. Strongly denying that he had "been lifting" other people's ideas, he said he hadn't read Sabel's book. "I've talked to several leading scholars, and the consensus was that obviously you can't footnote everybody," he said, insisting he gave credit "where . . . due."

No Respect For C.I.A. Chief

WHAT DOES F.B.I. DIRECTOR William Webster think of William Casey, his controversial counterpart at the C.I.A.? Not much, according to a source close to Webster.

"Webster has called him a 'buffoon' a couple of times," said the source.

Another source who knows Webster told *New York* that the F.B.I. director, a Carter-administration appointee with a ten-year term, got along well with Casey's predecessor, Admiral Stansfield Turner: "They were buddies from Amherst, and they set up procedures to combat an underlying hostility between the two agencies, forcing them to cooperate," explained the source. With Casey, "the cooperation is steadily deteriorating," he added.

Casey has been in the news lately for having traded heavily in the stock market last year, after becoming C.I.A. director.

The F.B.I refused to comment.

Political Leaders Meet With a Swami

CHICAGO MAYOR HAROLD Washington and House of Representatives Majority Leader Jim Wright have apparently been looking at what an Indian spiritual leader, Chandra Swamiji Maharaj, has to offer.

The swami met recently with Washington and has visited with Wright twice. "I gave the mayor my blessings," said the Hindu holy man, who espouses a philosophy calling for world peace and religious harmony. "Jim Wright is a friend."

One of Wright's fellow Democrats, Representative Mervyn Dymally, of California—a follower of the swami's—attended an interreligious festival headed by Chandra in April, bringing with him a greetings message from Wright. Wright's message and his meetings with the swami were done as a courtesy, according to a Wright aide.

A Washington aide said the mayor's meeting lasted ten minutes, and Washington "was impressed."

In any event, Chandra has issued a prediction. "Ronald Reagan will definitely be reelected," he said.

Chandra: *Peace and harmony.*

Bank Staffer Said to Be Boss's 'Servant'

THE WASHINGTON-BASED Inter-American Development Bank, which is seeking another $131 million in support from the United States, has on its payroll a "personal servant" of its president's, insiders claim.

According to one source at the bank, Marcelino San Sebastian is earning $26,540 a year to perform functions that include chauffeuring the wife of bank president Antonio Ortiz Mena and doing household chores at the Menas' Maryland farm.

"This is just another foreign-aid boondoggle," charged a prominent Republican. The bank lends to Latin-American nations and gets over a third of its funding from the United States.

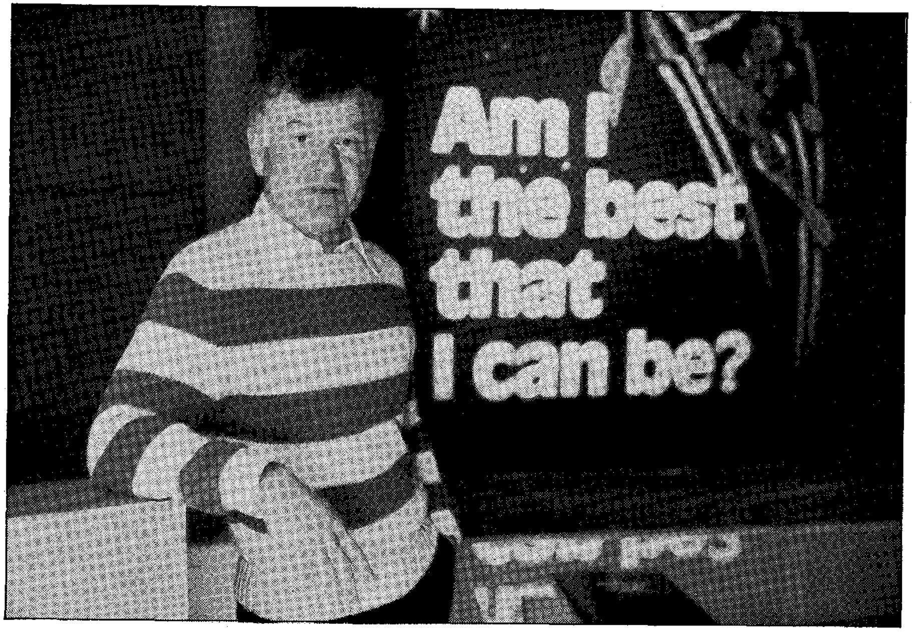
Mena's secretary said San Sebastian was "on his way to the farm" when *New York* tried to reach the employee. A bank spokesman described San Sebastian as a "special-services assistant" to Ortiz Mena and said his duties involve "administrative tasks, driving Mr. and Mrs. Ortiz Mena on official business, and security." Why was he seen doing housework? "He stays with the president" and may have been helping voluntarily, the spokesman said.

BY SHARON CHURCHER

Photographs: top right, Christopher Morrow; bottom, Joe McNally/Camera 5.

On Madison Avenue/Bernice Kanner

THE SUPERMARKET OF MARKETING



McManus's commandment: *"The product comes before the profits."*

The Other M.C.A.

THIS IS A PEEK AT THE *other* M.C.A.—NOT the entertainment conglomerate, but the Marketing Corporation of America, an *Alice in Wonderland* sort of place.

M.C.A. has done everything from devising pet-care packages for veterinarians to give out, to operating restaurant chains, to creating consumer electronics games, to renting golf clubs to Avis. M.C.A. is the largest entrepreneur in the lucrative world of promotional food coupons. It runs one of the fastest-growing ad agencies in the world. And it owns real-estate properties, a profitable Chrysler-Plymouth dealership, and a market-research operation.

While other advertising-agency holding companies have divested themselves of their far-flung enterprises, M.C.A. keeps putting out new tentacles. Last year, when many companies shuddered in the cool economy, M.C.A. sales soared 51 percent—to $83 million in fiscal 1982—and this month should reach $124 million for fiscal 1983. In some ways, M.C.A. is to the marketing world what Bell Laboratories is to technology—a hothouse for innovative ideas and experimentation. In fact, there's nobody else quite like M.C.A. in the world of marketing.

To begin with, M.C.A. developed unconventionally. Most ad agencies shrink from the less glamorous marketing chores of newspaper-couponing, sales promotions, and corporate counseling, or agree to do them only reluctantly. M.C.A., on the other hand, began its corporate life a dozen years ago as a marketing-and-sales-promotion consultancy. It then branched out into the distribution of coupons through newspapers and, five years ago, launched its ad agency.

In addition to its sober marketing and consulting chores, M.C.A. has spawned 21 more high-flying ventures. Eleven live within M.C.A., while others have been successfully married off. The golf-club scheme is one of those. Figuring that many Avis rental-car customers would have time to squeeze in a round of golf on the road, M.C.A. created a company that would rent golf clubs to Avis, and then sold the company to Avis for $500,000 plus royalties. An M.C.A. subsidiary that devised the Vectrex computer game was packed off to Milton Bradley last summer for $4 million plus royalties. M.C.A.'s two restaurant chains, Baker's Garden and Tanglewoods, gross twice the industry per-square-foot average, serving thousands of spinach salads, quiches, and glasses of white wine amid wicker, brass, and lots of greenery. Not all M.C.A. schemes have been successful, of course. The fizzles include a plan to sell rare U.S. postage stamps to collectors.

One wildly successful venture still in the M.C.A. fold is Newspaper Co-op Couponing, Inc., which generates about 60 percent of M.C.A.'s revenue. The program was born in 1975, when M.C.A. cofounder Dan Pratt began to buy block of newspaper space at "wholesale" rate on Wednesday—"food day"—and sel slots to individual brands for less tha they would have to pay piecemeal Coupon redemption, he promised would be greater because readers ten to clip from large clusters of coupons.

There was no question that coupon were big business. An estimated 80 percent of all consumers redeem them, an in 1975, manufacturers distribute about 35.7 billion. The risk in co-o couponing? That M.C.A. would be stuc with unsold newspaper space. The upside? Big profits from what seemed to b a growing industry.

It was. In 1982, manufacturers issue 119.5 billion coupons. And betwee 1975 and 1982, Newspaper Co-op Couponing went from placing 1.2 billio coupons a year to 15.1 billion. An M.C.A. went from taking a chance t reaping the rewards.

Today, M.C.A. (and two other majo firms) produces color coupon inserts fo newspapers (color boosts coupon redemption by 50 percent, says Pratt) an is the country's largest packager of co-op advertising. M.C.A. is also the third largest buyer of newspaper space i America, behind Philip Morris and R. J Reynolds, and the second-largest printe of "money," behind the U.S. Treasury.

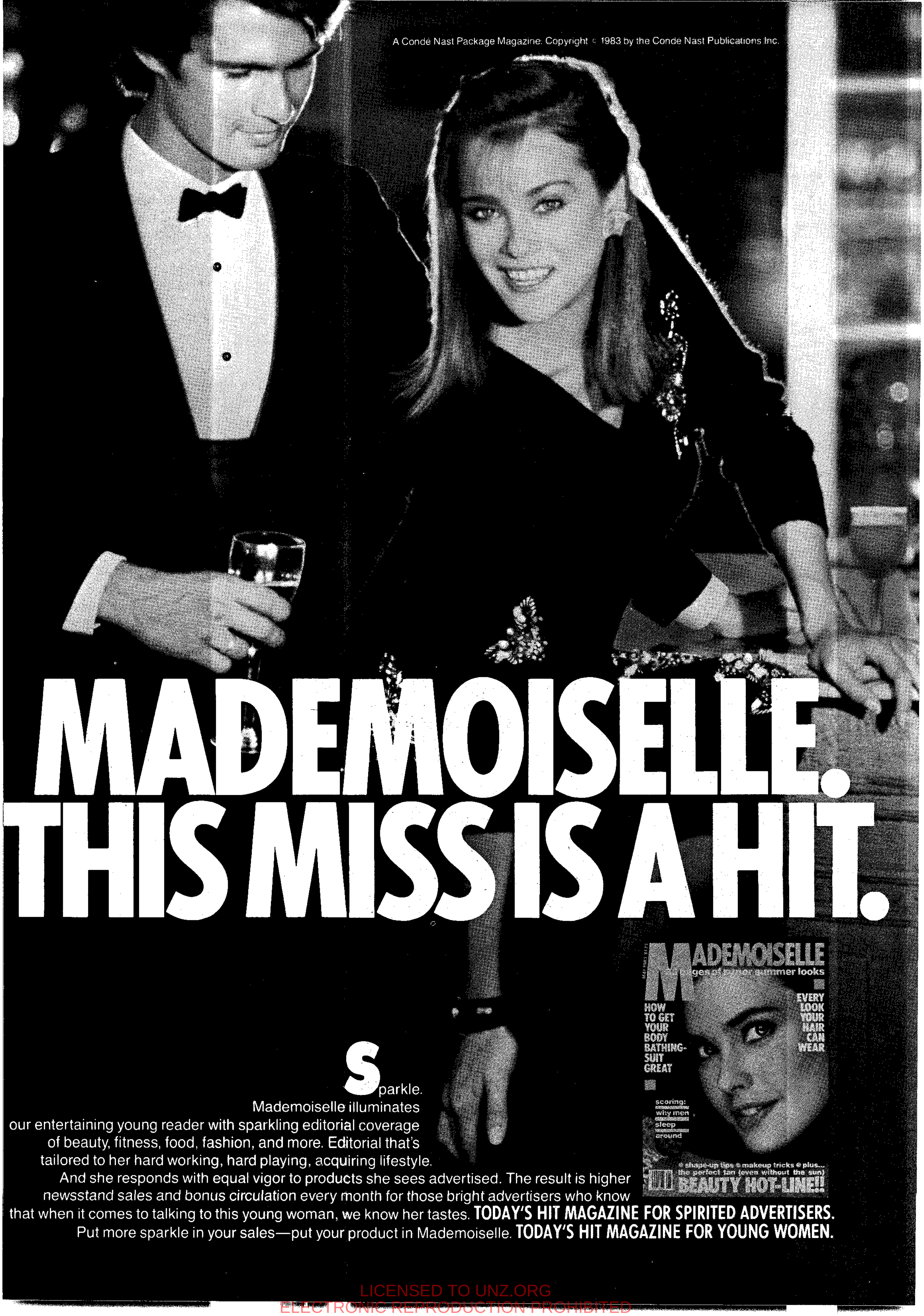
The force behind the M.C.A. marketing supermarket is Jim McManus, a 49 year-old avid Reaganite who looks a bi like Ted Kennedy. One of his mottoes "Go big or go home." In his last year a Northwestern University's busines school, McManus followed his own dictum: He applied for only one job, a pre-eminent marketer Procter & Gamble. He landed it, but after seven year brand-managing Ivory, Top Job, an Dash, he changed jobs in the hope o an equity position, joining what wa then called Glendinning Associates, marketing consultancy staffed by forme P.&G.-ers. After seven years there McManus decided to go out on his own

Taking with him four Glendinnin colleagues and an idea he had develope at Glendinning (and bought from hi former boss for $75,000), McManu opened Marketing Corporation o America in a former marina on th Saugatuck River. The idea? A system t distribute product samples throug trading-stamp-redemption centers which, in its first four years, generate $4 million.

The lingering glow from their Procte

Photograph by Steven Mark Needhar

A Condé Nast Package Magazine. Copyright © 1983 by the Condé Nast Publications Inc.


MADEMOISELLE.
THIS MISS IS A HIT.
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HOW TO GET YOUR BODY BATHING-SUIT GREAT
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scoring: why men sleep around
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BEAUTY HOT-LINE!!

Sparkle.
Mademoiselle illuminates our entertaining young reader with sparkling editorial coverage of beauty, fitness, food, fashion, and more. Editorial that's tailored to her hard working, hard playing, acquiring lifestyle.

And she responds with equal vigor to products she sees advertised. The result is higher newsstand sales and bonus circulation every month for those bright advertisers who know that when it comes to talking to this young woman, we know her tastes. **TODAY'S HIT MAGAZINE FOR SPIRITED ADVERTISERS.**

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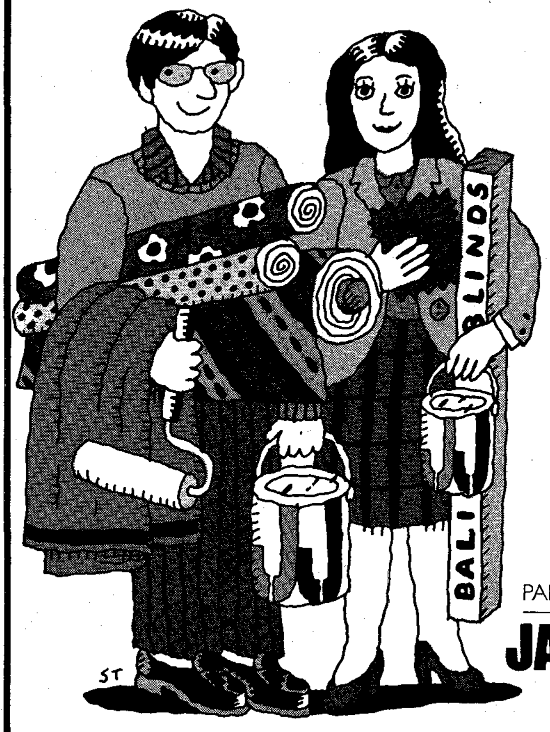

Where else can you walk in with one swatch and walk out with an entire apartment?

Decoration of Independence Sale:

- 50% OFF Bali® Custom Blinds
- SAVE $4.46 Martex® Luxor Bath Towels, now $7.49
- SAVE $10.01 Bloomcraft® Solid Pucker Shower Curtains, now $19.99
- SAVE $2 per gal. Janovic/Plaza Latex Flat White and Pastel Paints

Manhattan: (772-1400)
3rd Ave. and 67th St.
159 W. 72nd St.
7th Ave. and 22nd St.
Rego Park: (897-1600)
96-36 Queens Blvd.
(Across from Alexander's)

PAINTS & PAPERS, BATH & FABRIC
JANOVIC/PLAZA INC.
WHERE ELSE?

& Gamble days helped the M.C.A. founders win their first assignments—from Reynolds Metals Company, Lipton tea, Frito-Lay, Ralston Purina, and Lorillard—in promotion, focusing on selling products at price reductions. Assignments followed in research, marketing consultation, and, later, advertising. For Ralston Purina, for example, M.C.A. devised Puppy Care Kits—an assortment of Ralston products packaged with a puppy-care booklet that veterinarians could dispense to their clients. But whipping up promotional ideas was only the first step. "Half the time when our idea was given to an outside agency to execute it came back looking like boiled spinach," McManus says.

Those experiences prompted M.C.A. to get into the agency business itself. In the fall of 1977, McManus confided his interest to Lorillard president Curt Judge. One of Lorillard's ad agencies, the Will Graham Advertising Company, had been making a great success of Newport, Lorillard's fastest-growing brand of cigarettes and Graham's only client. But Will Graham had died a year earlier, and Judge wanted to keep the Newport team intact.

Curt Judge made a few calls, and the Graham agency, reincarnated as M.C.A. Advertising, opened January 1, 1978, with $12 million in billings from Newport. Lorillard later added Satin cigarettes, and M.C.A. picked up Tampax Maxi-Thins, Tropicana orange juice, Ralston Purina's Hi-Pro, and Stroh's Schlitz and Signature, its new beer. In five years, M.C.A. Advertising billings have grown from $12 million to $125 million, making it one of the fastest-growing shops in the country.

Even as an agency, M.C.A.'s makeup and approach are novel. For one thing, it's the only major agency in America run by the onetime president of a Fortune 500 company. Prior to 1980, M.C.A. president Morgan Hunter presided over R. J. Reynolds and Scott Paper. Hunter is not the only corporate graduate. M.C.A. and M.C.A. Advertising resemble a postgraduate center where veterans from P.&G., Scott, General Foods, and other consumer-product marketing "schools" converge. Most ad agencies grow their own management; all of M.C.A.'s principals on the marketing side come from the corporate world.

This corporate experience gives the M.C.A. team real advantages. Take hiring. Hunter alone has worked with seventeen agencies and knows their strengths and weaknesses as only a former client can. Add his corporate experience to that of his current colleagues and it becomes clear that M.C.A. has an edge when competing against those agencies. "We've raided talent and established an old-boy network," Hunter admits. Trainees need not apply at the agency or its parent company. "We don't hire anyone who someone here doesn't know well and hasn't worked with." Such elitism apparently has a powerful appeal: In the past two years, only one prospective employee has turned down a job offer.

"So many admen have been promoted to where they're managing people, not creating advertising," Hunter notes. "They're frustrated with the administrative burden and with having to work through the system when they could get the work done much faster themselves.

"Here," Hunter continues, "we're treated like responsible adults. There are no big reporting chains, and there's no politics. We're chief-heavy, with very few Indians, but our chiefs do the work. Those who do the most get to carve the biggest chunks at feast time."

M.C.A. seems better suited to introducing new products (it helped launch Satin, Tropicana's Chuggers, Maxi-Thins, and Stroh's Signature) than to creating splashy advertising. Hunter says M.C.A. commercials score very high on memorability tests, but they certainly don't set the world on fire.

But then, that doesn't seem to be M.C.A.'s intention. Attracting ten clients with budgets of at least $5 million is. Its game plan was thwarted some when M.C.A. lost Standard Brands after that company merged with Nabisco, and when American Cyanamid took Shulton away in consolidating agencies.

That hurt, but management has adopted the stoic demeanor of the Japanese. It has also adopted many Japanese business practices. "Management by objective is bulls--t," says McManus. "The game has 120-odd plays, so you can't be rigid."

Still, McManus has *his* rigid rules—he calls them "commandments": "With whom you go is more important than where." "Everybody profits." "The product comes before the profits." "The more you give, the more you get." Thus, McManus retains 51 percent of M.C.A.'s stock so it will never succumb to "corporate cancer," forced quarterly profits.

"Typically in ad agencies, three to five fat cats take the profits out each year and the agency starts again," McManus says. "We plow them back in." Most U.S. companies spend 2 to 3 percent on research; pharmaceuticals spend the most, at 8 percent. Japanese companies—and M.C.A.—spend 15 percent.

Another rule—unstated—is M.C.A.'s reverence for its roots and the source of most of its revenue. M.C.A.'s Pratt had such faith in couponing, in fact, that he personally ran what may have been the biggest coupon ever: for $25,000 off on his $300,000 Wilton, Connecticut, home. The ad, in the Wilton *Bulletin,* attracted a lot of lookers. But so far no one has redeemed the coupon. ■

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The Bottom Line/Jack Egan

CLOSING THE SPREAD

The New Arbitrage

TAKEOVER ACTIVITY IN THE STOCK MARKET may be in a lull, but that hasn't cooled the action at Ivan F. Boesky Corporation, Wall Street's most successful arbitrage firm.

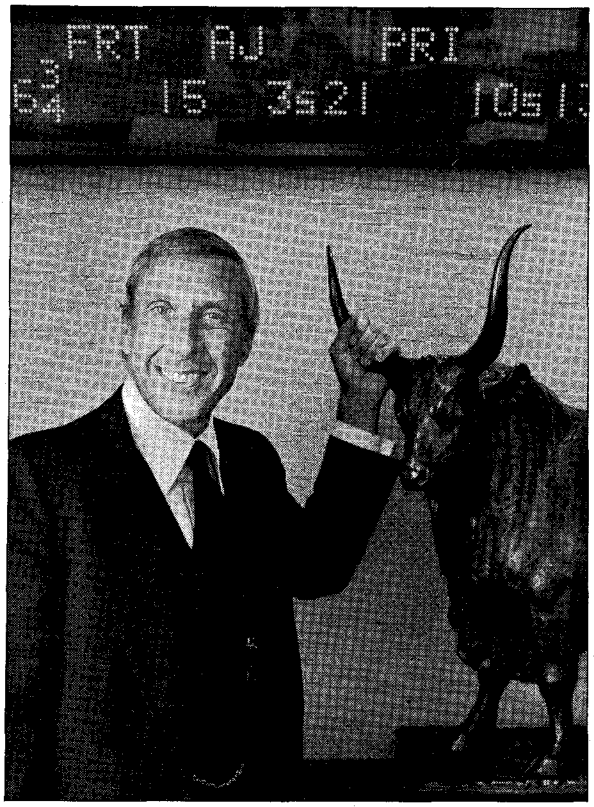
Boesky, chairman of the privately held company (with assets estimated at over $300 million), has recently moved into what he calls "venture arbitrage"—an arena that sharply expands the scope of arbitrage. Instead of waiting for a tender offer to be announced, the arbitrage-and-investment-banking operation is using its large capital reserves to invest directly in companies whose share prices appear to be bargains.

The idea is to work closely with a company's management to restructure the operation, pare inefficiencies, reduce debt, sell off subsidiaries, or otherwise act to improve business prospects and increase the value of the stock. This may lead to an eventual takeover bid, a move to go private, a leveraged buy-out, or even a proxy challenge if management resists the suggestions. That, however, is a last resort. "Our philosophy is to work with management," Boesky told me in a recent interview.

For instance, the arbitrage firm, in partnership with British financier Jacob Rothschild and Derald Ruttenberg, the former chairman of Studebaker, bought 18 percent of the stock of Interlake, a steel company, at $28 a share several months ago. Ruttenberg joined the Interlake board to represent the group's interests. Last week, Interlake stock was trading at over $37 a share. Last year, Boesky's company purchased a major stake in a trust (an English investment company), Cambrian & General Securities, whose performance had been lagging. The trust's capital was reorganized. In 1982, Cambrian was named the best-performing trust in all England and was No. 1 in share appreciation.

There are several kinds of arbitrage, but they all involve taking advantage of a real or apparent price discrepancy. In its simplest form, a commodity—be it corn or a currency—sells at different prices in two markets. The arbitrageur buys the commodity in one market and resells it instantly in the market where the price is higher. This "spread" is often infinitesimal, but by buying and reselling in very large quantities, substantial profits can be made.

Risk arbitrage generally involves takeover bids. Asterisk Industries, as a hypothetical example, tries to buy the Bounce Company for $40 a share. Before the bid, Bounce shares were trading for $30. Following the announcement, the price moves up to $37 on the stock market. The arbitrageurs buy Bounce shares at this price, expecting the takeover to go through. But this is no certainty. Bounce shareholders have a choice: sell immediately at $37 for a sure gain of $7 or wait to get $40 if the offer actually materializes. If the bid fails, the price of Bounce will drop back toward $30. The arbitrageur bets that the merger will occur and that he will be able to sell for $40 the shares purchased at $37.



Boesky: *Getting in "at the bottom."*

Venture arbitrage goes one step farther. "If arbitrage in general is the closing of spreads or taking advantage of disparities in values between the present and the ultimate price upon the conclusion of a merger," Boesky explained, "venture arbitrage would be the closing of a spread between the inherent value of a company and the current market price."

The amount of risk involved in risk arbitrage does not seem to be very great. While some deals have collapsed, most takeover bids are eventually consummated. And the arbitrageurs have reaped enormous returns on their capital. This has drawn big investment dollars into this area. Boesky's company will put money to work for outside investors with at least $5 million to spend. That leaves most individuals out.

With the decline in the number of takeovers, arbitrageurs have been in need of new opportunities for their capital. The major lure of venture arbitrage is that it can produce greater profits than risk arbitrage. In a tender offer, arbitrageurs buy shares after the stock price has already increased. In a successful venture investment, there is the chance to ride the price up from the very bottom.

Although Boesky coined the term "venture arbitrage," his firm is not the first to engage in this kind of activity. Allen & Company often invests directly in corporations and involves itself in management. One well-known example was its purchase of Columbia Pictures Industries when the movie company was close to bankruptcy. When Columbia was sold to Coca-Cola, Allen & Company made hundreds of millions of dollars in profit. Lazard Frères, under former chairman Andre Meyer, also took venture positions.

However, most Wall Street firms prefer to work for fees and have become increasingly institutionalized, Boesky observed. They don't often take venture positions. "In investing for our own account, we must live or die by the judgments we have made in working with managements," he said.

Boesky's typical day begins at 4 A.M. and ends at 11 P.M. Besides his arbitrage activities, he sits on the board of Beverly Hills Hotel Corporation, in which his firm has controlling interest. He is also a trustee of ten philanthropic and educational organizations.

"We have about ten venture situations in various states of development," he said. Most of these investments amount to less than 5 percent of the company's stock and therefore do not have to be publicly disclosed. And, with understandable reason, he wouldn't reveal the

Photograph by James Hamilton

names of the companies he's getting involved in. But Boesky said most of them are in manufacturing, natural resources, and real estate. "We try to identify the companies at the bottom of their cycle," he said. The steel industry is attractive because Boesky believes the government won't allow this basic sector to go under. In addition to the investment in Interlake, his firm has a large holding in Kaiser Steel, purchased at an average price of about $36.50 a share. Kaiser Steel Corporation directors recently approved a takeover bid at $44.50.

Boesky believes takeover activity will pick up within six months. "It will continue to be cheaper to buy than to build," he said. "As a result, I believe there will be an explosion of mergers and acquisitions the likes of which we may have not ever seen before." He expects fewer all-cash offers and more bids involving an exchange of securities. "The deals are getting more complicated," he said, citing one recent bid in which a company offered a combination of stock and gold bullion in exchange for another company's shares. "The marketplace is giving value to securities other than common stock," he noted. "We are seeing more exotic paper being offered—conventional securities with a lot of bells and whistles attached."

Mergers and acquisitions occurred at a record rate over the last three years. The dollar volume of mergers in 1980 was $44.5 billion; in 1981, it reached a high of $82.6 billion, and last year it totaled $53.8 billion. The pace has slowed in 1983, but Boesky is predicting renewed activity that will be somewhat different from that of the last three years.

"There has been a fundamental change in our perception of mergers and acquisitions," he said. "Some of the romance—the machismo of the takeover game—is drawing to a close." Boesky said last year's highly publicized and criticized takeover battle between Bendix and Martin Marietta, which ended in the takeover of Bendix by Allied, was a "fiasco" that "has punctured the psychological takeover balloon, at least for the present." He expects to see fewer mega-deals and fewer conglomerate mergers in general, while more acquisitions will be made "for sound business reasons."

Boesky also expects the recent trend toward proxy challenges to pick up more momentum. "The very fact that there is so much arbitrage capital available makes a swift change in control or a swift internal battle for control even more possible. And in a proxy battle, a little money goes a long way." Another extension of the trend: Large pools of arbitrage capital will increasingly become "the actual catalyst that may prompt a deal." Right now, Boesky's company is in the vanguard. ▬

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IN AND AROUND TOWN

By Ruth Gilbert

June 6 through 15

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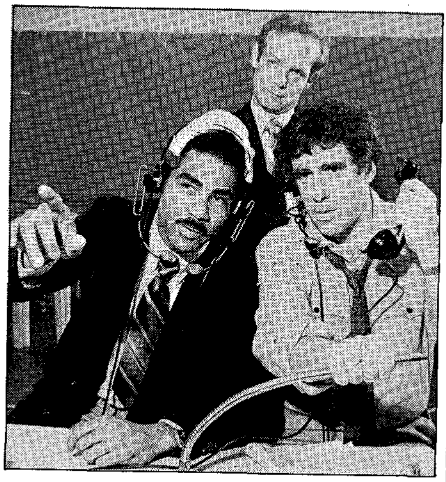
	6	7	8	9	10	11
12	13	14	15			

"African Textiles," a display of traditional fabrics, is at the American Museum of Natural History June 15 through December 4. Martha Graham's company, soloists from the Royal Danish Ballet, and Peter Martins are at Carnegie Hall June 8 for a benefit performance. And the third annual Gay Composers' Concert will be at St. Joseph's Church June 10. Tickets are available at the Oscar Wilde Memorial Bookshop, 15 Christopher Street.

The Pretenders

After a four-year absence, Les Ballets Trockadero de Monte Carlo, a charming all-male company, will be at City Center June 15 through July 3, satirizing choreographers.



Breaker! Breaker!

Geoffrey C. Ewing (above, left), Elliott Gould, and James Gleason (standing) confer at the control board of their broadcast van in Howard Reifsnyder's comedy *The Guys in the Truck,* previewing now at the New Apollo Theatre prior to a June 14 opening.

Happy Ever After

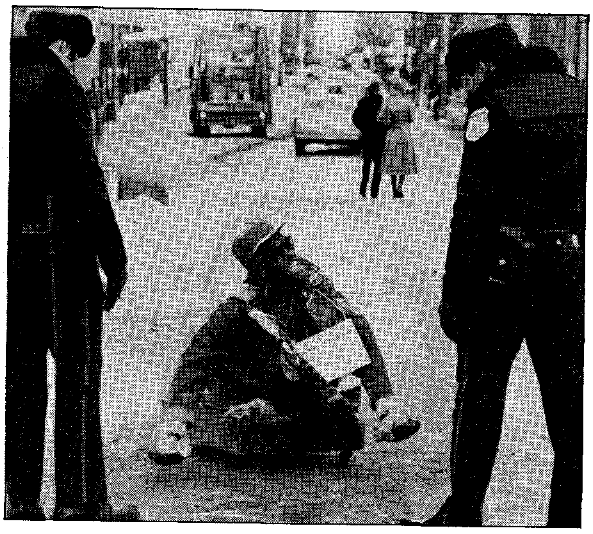
Eydie Gorme and Steve Lawrence (below) celebrate their 25 years together—professionally and personally—at Carnegie Hall June 10 through 18. They'll sing and be funny, just what they've been doing to acclaim for the past quarter-century.

Double Exposure

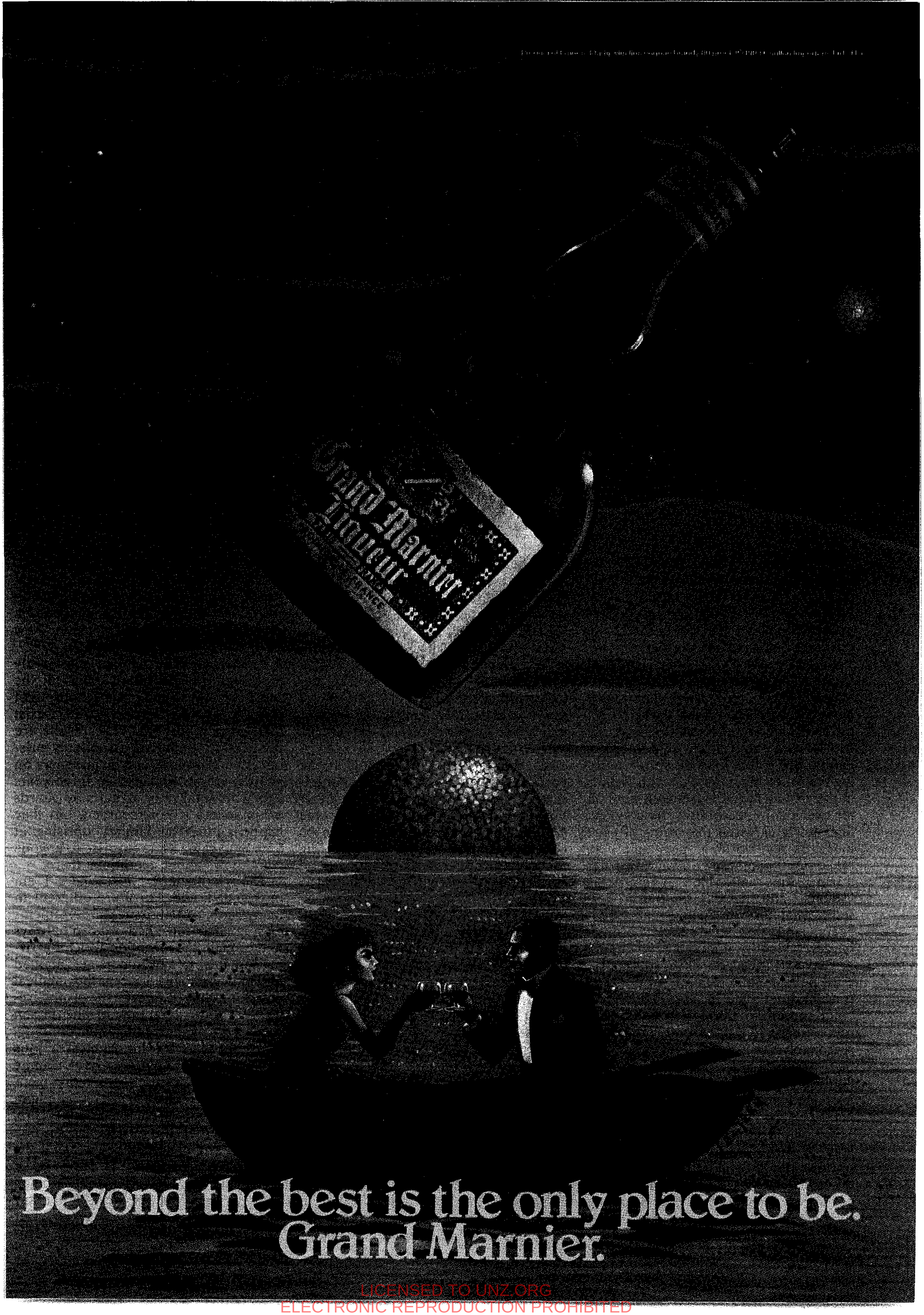
Enter Laughing, Joseph Stein's hit comedy of the sixties, is now playing at the Mercer Street Theatre. Director Elisa Loti (right) also can be seen in the cast with Owen Thompson, David H. Hamilton, and Paul Rosson.

Murphy's Law

Fresh from *48 Hrs.,* Eddie Murphy plays a man masquerading as a crippled Vietnam veteran in *Trading Places,* opening June 8 at the Loews State, Orpheum, and 34th Street Showplace.



Photographs: top, John L. Murphy; center, Carol Rosegg; bottom left, Anita/Feldman-Shevett



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NEW YORK

Inside Story

An inmate tells how prisons can work better and cost less

By Jean Harris

"COME AT ME, HARRIS!" THE woman said. "Come at me! Wanna hit me, Harris? Why 'ncha hit me? Hit me here!" The woman was a correction officer at Bedford Hills Correctional Facility, and I was being "corrected," at society's expense. For months, this woman—who earns more than many good teachers—had been trying to get me to hit her so she could charge me with assault and have me sent to segregation. She'd just finished strip-searching me following a meeting with friends in the visiting room. Her search went on for twelve minutes while I stood naked. She slowly caressed the seams of each piece of my clothing, presumably to make sure I hadn't sewn away any drugs during the visit. Her specialty is "squats," and that day she outdid herself. "That ain't a good squat. Squat again, and this time cough. Cough harder." Finally, under her goading I started to shriek and howl and shake, until people came from all around and tried to quiet me. That day, I thought I could never go through it again and remain sane. I was wrong. I am still reasonably sane, and I went through it many more times before the woman was finally removed—not fired but transferred to another facility, where she now helps to "correct" other unfortunates.

My point in describing the "squat lady" is not to shock or arouse pity but to raise questions about a growing part of society's tax bill—the part that goes to pay for prisons. Are taxpayers getting their money's worth? The people of New York spend over $3 billion a year on the many-headed monster called the criminal-justice system. Nearly half a billion goes for prisons alone. The cost of keeping one prisoner for one year is about $20,000—for far less than that the state could send the inmate to Smith.

This money is being spent at a time when essential social programs are being canceled, thousands of New Yorkers are homeless, old people are afraid they'll live longer than they can afford, and school budgets are being dangerously shortchanged. According to the Ford Foundation, 64 million Americans—28 out of every 100—are functionally illiterate. Many of these people are doomed to fail unless they can be educated. But education is competing for the same dollars as corrections—and corrections is clearly a growth industry.

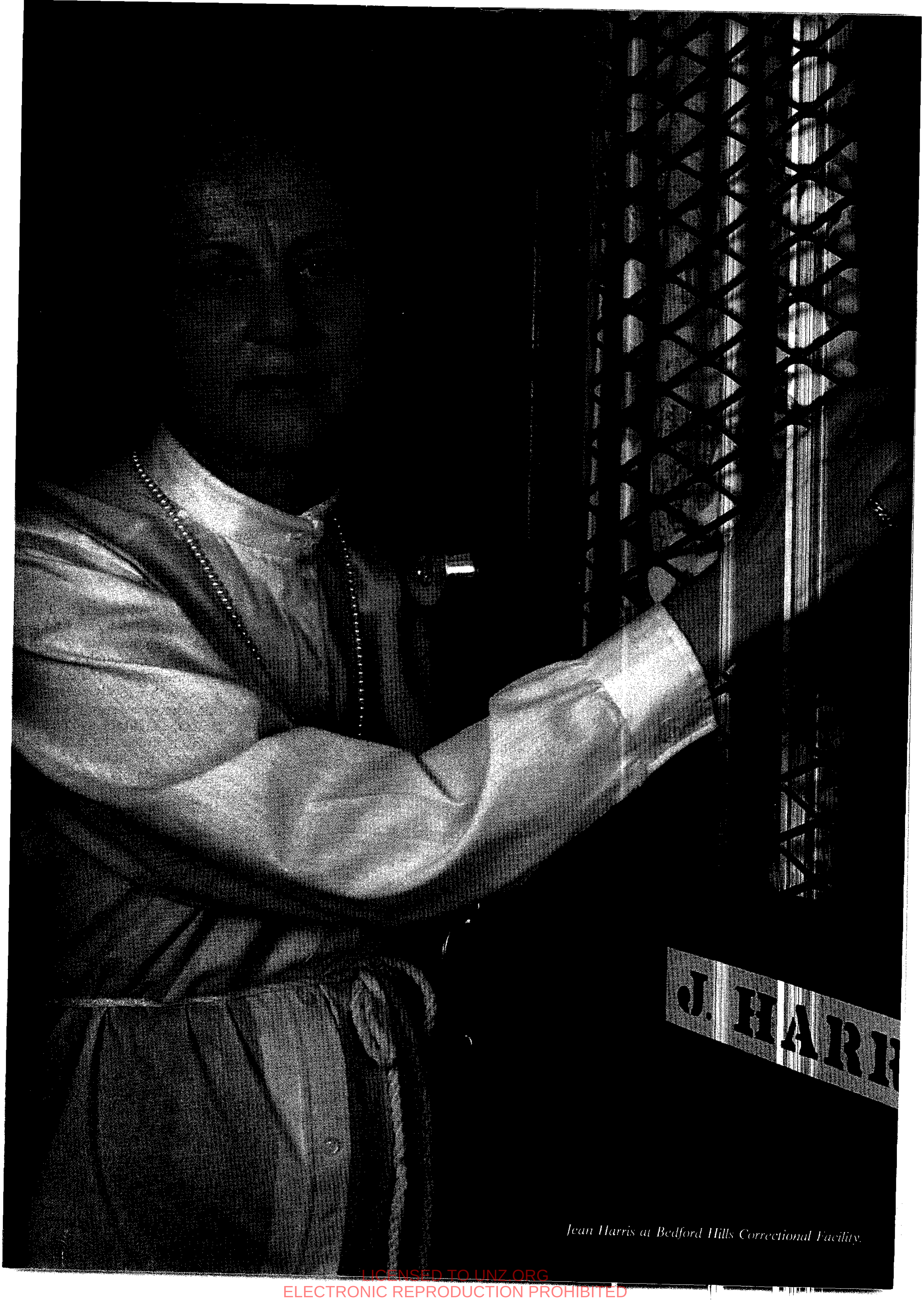
IN THE PAST TEN YEARS, NEW York's prison population has risen from 12,000 to an overcrowded 30,000, prison personnel have increased from 6,500 to almost 16,000, and nineteen additional prisons have been opened or reopened. Even with that, three more prisons are being planned—including one in New York City. Yet, despite this increase in the number of cells, the police estimate that as many as 200,000 criminals are walking the streets of New York today, and New Yorkers are as apt to be victimized by crime as ever. Americans spend $26-billion a year on the criminal-justice system. For all that, only 5 percent of all serious reported crimes end in conviction and a prison sentence. Common sense indicates that the system isn't working in society's best interest.

Last September, the Correctional Association of New York, a private group that examines criminal justice, issued a report on current conditions in New York State prisons. Called "Attica 1982," the report focused on that supposedly representative institution. Many of the same tensions and frustrations that sparked the tragic uprising of 1971 exist today, the report said. The results are predictable. Reported assaults by prisoners on prisoners, and by prisoners on guards, are far higher than three years ago. The number of assaults by guards on prisoners is not recorded, but they happen, too. The January uprising at Sing Sing came as no surprise to anyone who knows about conditions there.

Though Bedford Hills, where I am imprisoned, and Attica are different in many ways, certain issues and problems exist in all prisons. Bedford can't always find room in the reception area for arriving inmates, so newcomers get jammed into any available space—the medical unit, for example, or even the protective-custody unit, a section of the prison that's part of the segregation building, where the inmates with the most serious behavior problems are held. Some women in segregation are more mentally ill than criminal. They cry all night, scream obscenities, set their beds on fire, throw feces on the guards and on one another, and generally behave as if the place were Bedlam, not Bedford.

I spoke recently with a young woman who had spent the first week of her stay at Bedford in protective custody. Her eyes were still wide with fright. "This

Photograph by Harry Benson.



Jean Harris at Bedford Hills Correctional Facility.

"...Some days, I wait at up to 76 locked doors..."

isn't prison, it's a crazy house," she said. Prison administrations—even enlightened ones, as here at Bedford—have no control over the number of inmates sent to them. Bodies are delivered, and a place must be found for them.

As more and more prisoners are packed into existing facilities, the opportunity to work and take part in rehabilitation programs declines. At Attica, more than 500 men have no jobs to go to, and spend 20 to 23 hours a day locked in 50-square-foot cells. They get little exercise, no job training, no education, and virtually no responsibility. Recidivism is born of this kind of costly neglect. The average prison inmate is about 27 years old, with an active sexual drive, and cut off from legitimate avenues of sex. The constant ferment of prison life isn't hard to understand.

Sections 136 and 137 of the New York State Correction Law require that a prisoner's educational and vocational needs be considered. An inmate is supposed to be assigned to programs "most likely to be useful in assisting him to refrain from future violations of the law" and "which seem likely to further the process of socialization." While Sections 136 and 137 are still the law, many people think them old-fashioned and easily overlooked. Popular wisdom has it that rehabilitation was always a myth—that it can't be achieved. This has permitted prison officials to devote themselves to running history's most expensive holding pens. Marion Borum, deputy commissioner of the state Department of Correctional Services, wrote recently that "a good program is the best security." He could have added that an idle prisoner is a troublesome prisoner, and one who will probably go on being troublesome after he is released.

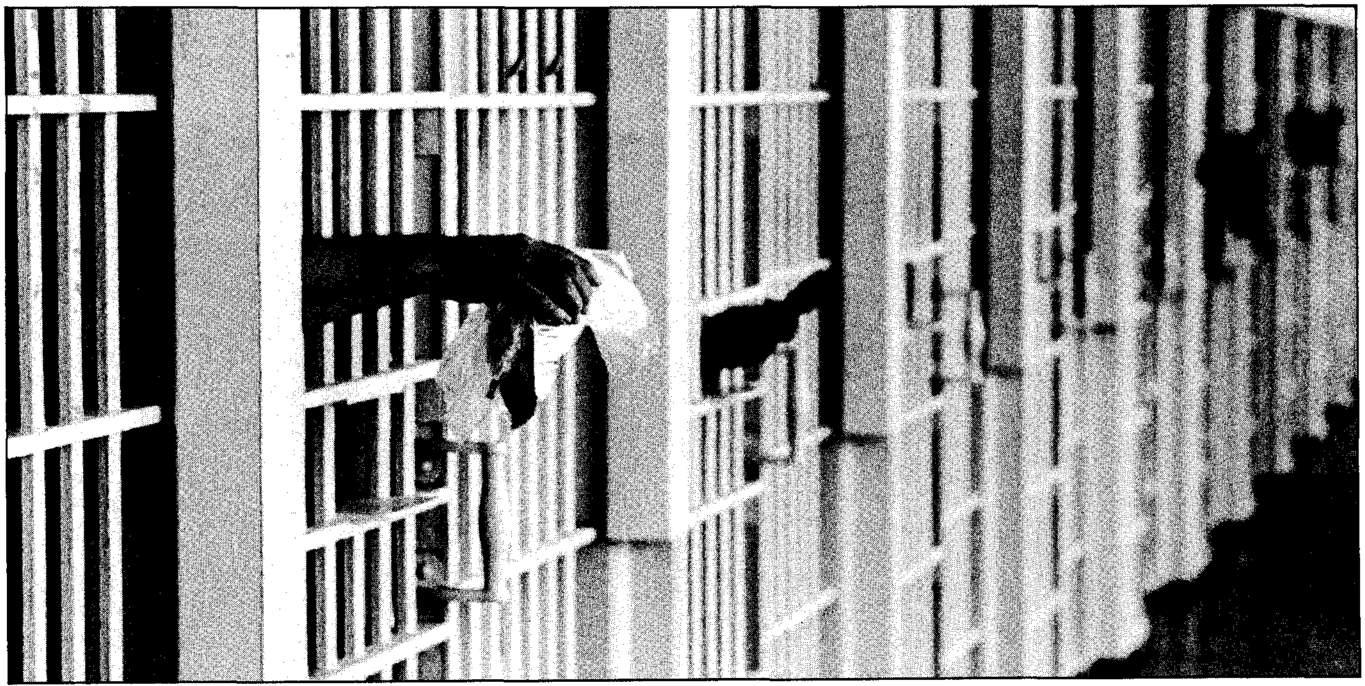
MOTIVATION ALMOST VANISHES in prison. Getting to work on time, for example, is never applauded—and it's sometimes made impossible. Every day for two years, I have spent time waiting at as many as 76 locked doors: 18 doors to and from meals, 24 to and from work, 8 to and from medication, 12 to and from a visit, and 14 to and from my volunteer job on Fridays. I began knitting mittens during those waits to help salve the utter frustration that comes with throwing away time needlessly. By now, I have knitted more than a hundred pairs. If every door were opened in a minute—and it usually takes longer than that—the time spent standing in front of a locked door would still add up to more than six hours per week, or thirteen days per year. Is that preparation to face the world with drive, energy, and a new attitude? Or is that the sort of thing that creates an embittered, uninterested zombie? One fights to stay whole in prison.

The people opening and closing those doors (it seems to be their principal activity) aren't known as "guards." The law insists that they be called "correction officers"—which has to rank among the state's most blatant hypocrisies, considering their style of correcting. These officers receive minimal training, often only a few weeks, though their own union says that sixteen weeks of training should be required. To be fair, there are some correction officers who live up to the title—decent people with sound values, good judgment, self-respect, and common sense. But there aren't enough of them. Twice I've seen new C.O.'s ask an inmate to come to the officer's station to show how to open and close the cell doors. I've tried with other inmates to hold down a prisoner having a seizure, to keep her from pounding her head open on the floor and swallowing her tongue, while a C.O. stood by, hands on hips, and said, "She just does that to get attention." I've heard someone shout "Fire!" and seen the C.O. panic and lock all the doors, with inmates inside.

The day an inmate in the cell next to mine set her bed on fire, a C.O. immediately locked her cell, and the inmate sat happily on her toilet, watching the fire burn closer. It took screams from other inmates to get the door open, and it was inmates who ran in and pulled her out. The woman is in prison for arson, she is mentally confused, and three times during the previous night a C.O. had brought her matches "because she asked for them."

The same woman will be released in the next few months, "if I can find a place to stay when I go out." Mentally ill and without money, marketable skills, family help, or friends, she spends her days writing sad, rather lovely poetry. If she is let out, almost as surely as the morning follows the night she will return someday to prison, unless she dies first. Is prison the place she should be?

The nature of prison life seems to be



Inside Attica: *Many of the conditions that sparked the tragic 1971 uprising exist today, a recent study found.*

Photograph: Wide World.

written into the rules of medical care. The seriously ill are sometimes overlooked, while the doctors' and nurses' time is wasted on nonsense. I had to make an appointment and get written permission from the doctor to wear a flimsy little pantie girdle. The reason? "Well, you know, if a woman is pregnant, it isn't good to wear a tight girdle." I'm 60 years old, and a nurse said this to me with a straight face. I had to go to the doctor to get a "prescription" for a one-a-day vitamin pill, and the doctor told me, in his most pontifical tone, "I cannot prescribe a one-a-day vitamin for you until you are examined and have blood tests." Should I have cared? Though I was supplying the girdle and the vitamins, I wasn't paying for the doctor's time or for the tests—the state was.

Taxpayers pay when harm is done—when a prisoner is injured or the law is ignored. Six years ago, inmates won a class-action suit against Bedford, challenging the medical procedures then in effect. Two years ago, they won $125,000 in a suit over disciplinary proceedings at the prison. Both cases dragged on for years, running up legal fees for the state. But today the risk of a lawsuit doesn't seem to frighten C.O.'s and middle management at all. "Go ahead and sue. It ain't my money" is a familiar comment.

IN AN ARTICLE LAST YEAR, I SAID I hoped—now that we have studied the habits of animals and designed appropriate zoos—that we might turn our attention to designing prisons that are appropriate for human habitation. A woman from the Bronx wrote me this letter:

August 16, 1982

Mrs. Jean Harris
Bedford Hills Correctional Facility
Bedford Hills, N.Y.

Dear Mrs. Harris:

You have offended me and I am certain that I am not alone in being offended by your remarks about the development of better living for animals in zoos. Mrs. Harris, animals do not kill except when being threatened or starved. How dare you compare them to murderers, rapists and thieves. If a person does not wish to be in prison they should abide by the laws provided for better and healthy living. Cheers for the betterment of animal facilities and shame for the comparison.

To complete her convoluted reasoning, she added a postscript: "Excuse the typing but I have not had your privileges of a finishing school."

The writer doesn't know any more about prisons and prisoners than she knows about the habits of animals, or about where one goes to take typing lessons. But people like this have votes, and candidates for high office can, and do, parlay such ignorance into power.

WE WANT MEDIA
PLEASANT AV.

Outside Sing Sing: *The January riot didn't surprise anyone familiar with the prison.*

Hurting people takes time and energy. Making them impotent, helpless, and unable to support themselves means someone must be paid to take care of them. That's expensive justice. As I write this, a young friend of mine has just left Bedford Hills after serving fourteen years here. Her crime was serious and happened only once—it could never happen again. She is 32, decent and trustworthy. I wonder if anyone can imagine the fear, the turmoil, the trauma she experienced when she walked through the prison gates. Does she still owe society something, or is her debt paid? Was the money given her jailers—about a quarter of a million dollars—money well spent? I think not.

There are many legitimate ways to help lift the burden of crime from taxpayers' shoulders, while still punishing the guilty and even making some restitution to victims—something that prison doesn't accommodate. Even if society has given up trying to improve criminals, there's no reason to work at making them worse. Immediate steps can be taken to reduce the cost of prison without increasing the risk to society.

One such step was recently taken at Bedford Hills, with the opening of Fiske Cottage, an honor house for 26 inmates—myself among them. Fiske was built almost 70 years ago as a separate building at Westfield Farms, a women's facility that was Bedford's predecessor. When the law was changed to require that each locked cell contain running water and a toilet, Fiske was closed down. It had been shuttered for fifteen years when the new Bedford administration, headed by Superintendent Frank R. Headley, decided to make use of it. Installing plumbing in each room would have been exorbitantly expensive, but Headley took another approach: He turned it into an honor cottage in which none of the rooms is locked. Total renovation, including the installation of a new heating system and the addition of prison-made furniture, cost $44,000. Building 26 cells would have cost more than $2 million. Of course, in addition to a reasonable price, Fiske has another, immeasurable benefit: 26 women have been given the opportunity to prove that they can govern themselves and make intelligent decisions.

There are dangerous, repeat offenders who must be kept in top-security cells, but officials should be far more selective about the use of these expensive obscenities, especially in a women's prison. Many women would be adequately contained by the twelve-foot-high fences—topped with row after row of razor-sharp wire—that circle Bedford Hills. For these women, a steel cage is wasteful overkill. More than half the women in Fiske have been convicted of homicide, yet they were chosen by staff members to handle special privileges because of their contributions to the prison community. Of the 500 or so women at Bedford, there are far more than 26 who could live the same way. To build an-

Photograph by Montes/Gamma-Liaison.

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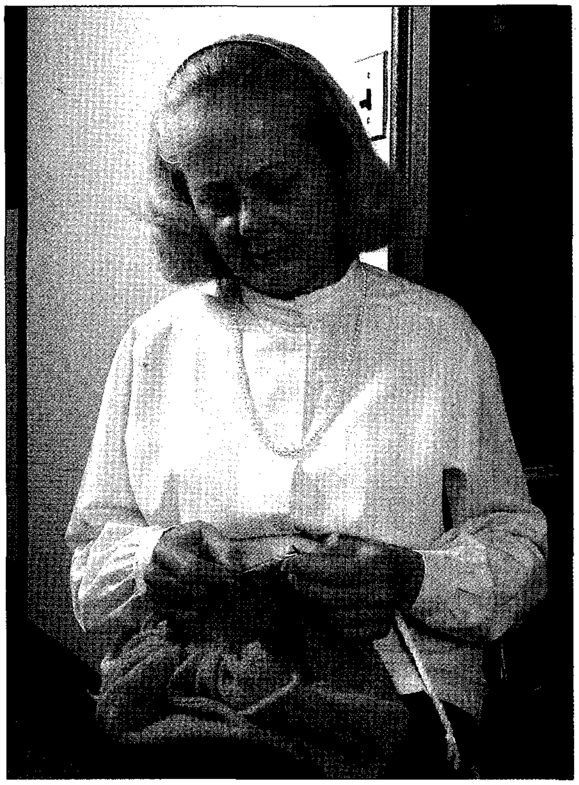
100% NEUTRAL SPIRITS, 94.6 PROOF, IMPORTED BY SOMERSET IMPORTERS, LTD., N.Y. N.Y. © 1982 other honor cottage large enough for 26 women would cost less than it would to construct four top-security cells.

THE SUREST WAY TO AVOID prison waste is to release some prisoners sooner, or not to put them there in the first place. Work-release programs are probably the most constructive alternative to too much caging. No program better eases the transition from inside to outside. Unfortunately, work release is seriously underused in New York. Under state law, a prisoner may apply for outside work if he will be eligible for parole in one year and has a good institutional record. If accepted into the program, the inmate leaves the prison, works five days a week, and returns each night to a community facility. After a certain period of time, the inmate may go home two nights a week, or to an approved shelter. Work release varies around the country, but few states use it less than New York. In South Carolina, for example, 14 percent of the prisoners are on some form of work release, and money is taken from their wages to pay for their room and board or supervision. In New York, fewer than 3 percent of state prisoners are on work release, and room and board are not collected.

Intensive probation for nonviolent first offenders is another good alternative to prison. Under that system, the offender remains out of prison, under close supervision. He or she may be independently employed, or may be working in the community to make restitution. In some instances, weekends are spent in prison for a certain number of months. Mothers are allowed to stay with their children, thus eliminating the added expense of foster-care services. The Correctional Association of New York estimates that $21 million could be saved this year alone if intensive probation replaced imprisonment in such cases. In the past four years, New York has incarcerated more than 8,000 probation-eligible people.

A higher release rate for inmates who are eligible for parole and have a good institutional record would also free cells and save money. Of course, as crime stories attest every week, careful judgment has to be used to decide who gets out. In some states, parole boards have been replaced by the people in the system who know the inmate best—the judge who tried him and the prison staff that kept him. Their decision on release is probably wiser than that of an overworked, underinformed parole board. In 1972, New York's parole board released 72 percent of those inmates who became eligible for parole for the first time. By 1982, the figure had dropped to 32 percent, and 5,000 potential parolees were still in prison. If even 60 percent of those first eligible were released or put in halfway houses this year, the state would save up to $41.5 million and open up more than 2,000 cells.

Parole violators are another group filling too many top-security cells. They are people who have been released and have not committed new crimes but have failed to adhere to the strict rules that parole properly lays down. A parolee may be returned to prison for getting drunk and disorderly, for using drugs, for being seen with the wrong people (though usually "the wrong people" are the only friends an ex-prisoner has), for getting married without the parole officer's consent, or even for getting pregnant. Alternative sanctions, such as halfway houses or extended parole periods, could save as much as $6 million a year and free as many as 350 top-security cells.



Alone: *Passing time in Fiske Cottage.*

Using these three widely advocated alternatives alone—intensive probation, increased parole, and non-prison sanctions for parole violators—New York could save as much as $65 million this year and free 3,500 cells for violent criminals. Building that many cells this year would cost up to $350 million.

There is one short-term saving—at long-term expense—that the public should also look at when assessing the costs of the criminal-justice system. It's called plea bargaining. Americans are proud of the jury system in this country, but 85 to 90 percent of the people in prison did not go to trial. They pleaded guilty to a lesser crime than the one they had been charged with and arranged for a lighter sentence. Thus is revolving-door justice created. And what about the innocent, and those untutored in "jailhouse smarts"? They put years of their lives on the line and go to trial. I know rather well three women who were urged to plea-bargain: Two were offered probation, and one was offered "one to three." All professed their innocence and insisted on a trial. All three were found guilty by their juries and sentenced to fifteen years to life in prison. One of them was granted clemency last year after serving almost five years. The other two are still here, and there are more than a few other women like them. If it is safe and just for a person to be given probation and sent back into the world, by what standards of human decency can you cage the person for fifteen years? The one unforgivable error in the criminal-justice system is to be innocent. Young Americans are taught that trial by jury is a right, freely given, but that is not so. It is enormously expensive for the innocent, and casually sidestepped by the guilty. Plea bargaining with career criminals is false economy, but one of the few economies the system practices enthusiastically.

America is a violent and crime-ridden country. There are more homicides per year in New York City than in France and Britain combined. Yet most Americans live out their lives believing the myth that they are the good guys. American prison sentences are the longest in the Western World, and only South Africa and the Soviet Union have more prisoners per 100,000 people than the United States does.

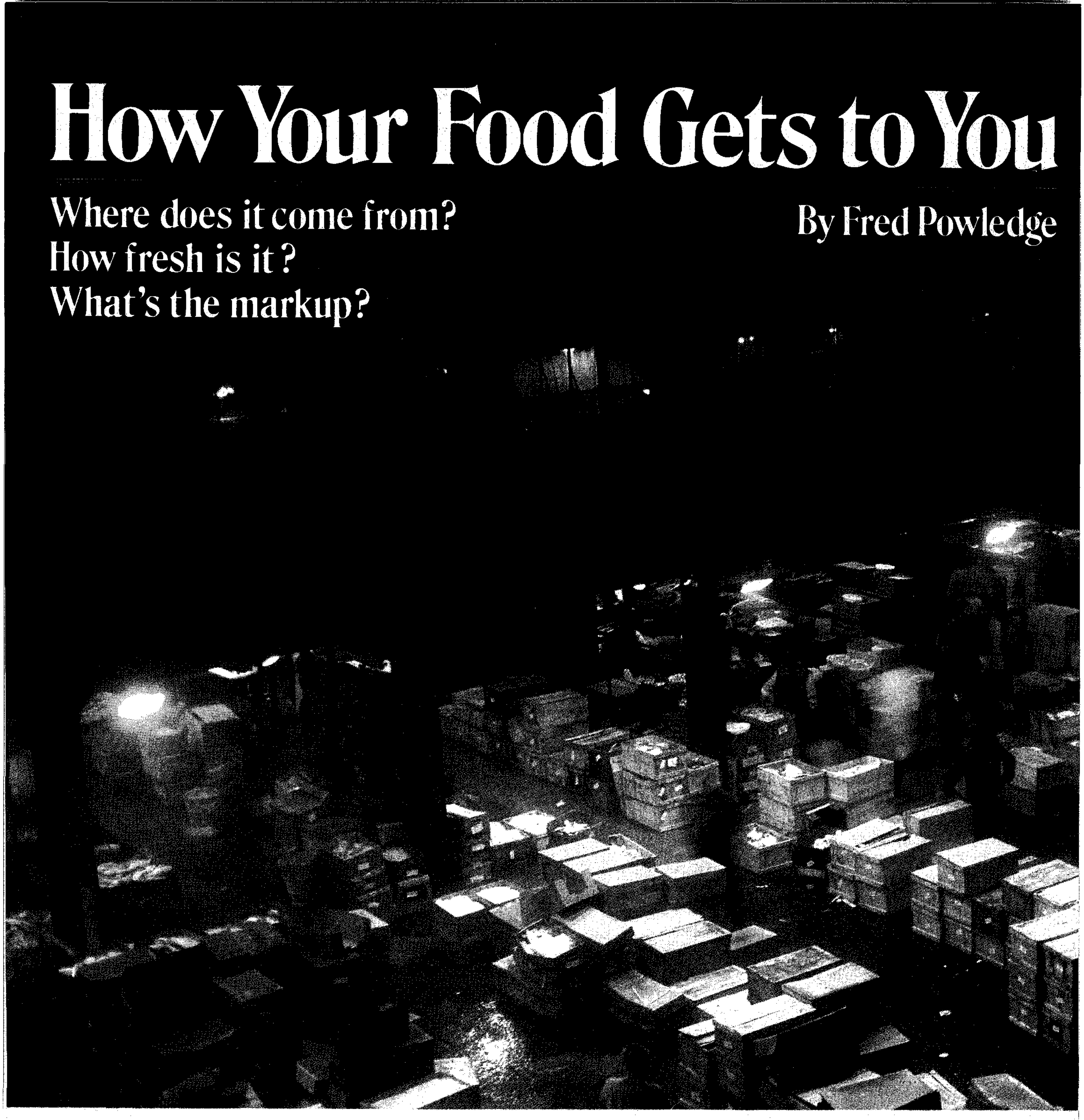
Incarceration is a violent act. Violence is a response to violence, but not a solution to it. The hypocrisy that masquerades as criminal justice has done little to make the country safer, to compensate crime victims, or to prepare wrongdoers to re-enter the community. The system clearly doesn't work, and it costs a fortune—two of the best possible arguments for change. ■

Photograph by Harry Benson.

How Your Food Gets to You

Where does it come from?
How fresh is it?
What's the markup?

By Fred Powledge



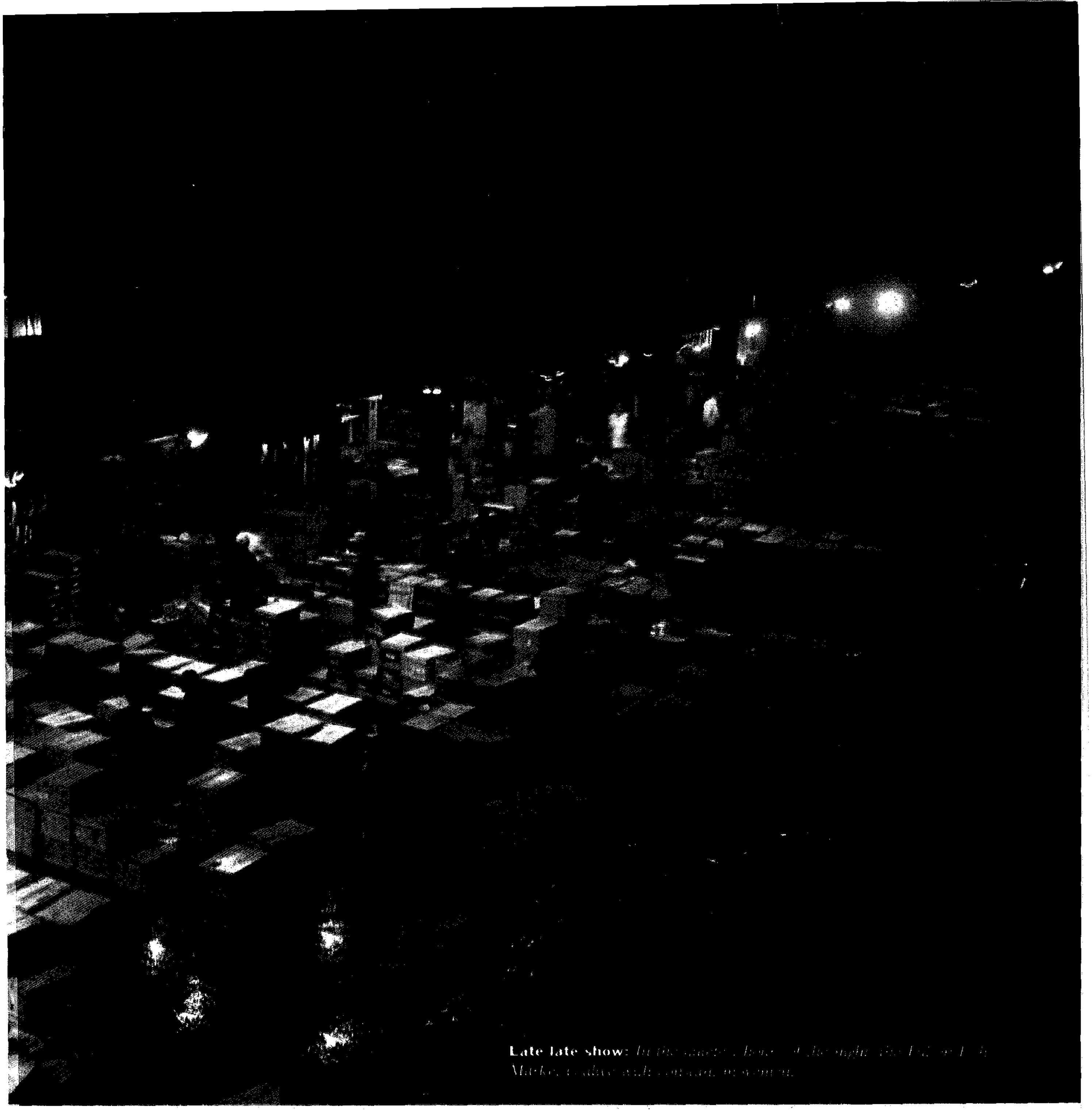
EVERY DAY, THE BIG TRUCKS ROLL INTO NEW YORK with loads of beets from California, sides of beef from Nebraska, oranges from Florida, fish from Gloucester, carrots from Quebec, potatoes from Idaho, chickens from Maryland, milk and butter from upstate. Trains from around the country bring in still more. Freighters bear tropical fruits and coffee from Latin America, and airborne freighters fly in with edible cargoes from all over the world—tarragon vinegar from Italy, smoked salmon from Norway, tomatoes from Israel.

Most of this food is unloaded, divvied up, resold, and delivered to retailers in the dead of the night. At 3 A.M., the city-operated terminal market at Hunts Point, in the Bronx, is going full tilt, turning over boxcar and tractor-trailer loads of fresh fruit and produce. Nearby, at a cooperative meat center, hundreds of trucks come and go, laden with beef, pork, lamb, and poultry. At the Fulton Fish Market, millions of dollars' worth of fish is sold every night. Not far away, a freighter named *Tropical Breeze* unloads her 5.2 million pounds of bananas. Outside the city, at warehouses big enough to hold two football fields, forklifts scoot around in the early hours plucking cases of food to be delivered to thousands of supermarkets and grocery stores.

Nobody seems to know how much food enters New York altogether or how much New Yorkers spend for it. If national per capita estimates are applied—a very uncertain way of measuring—it appears that New Yorkers consume about 9.7-billion pounds a year (27 million pounds a day) and spend about $10.7 billion for it. As one warehouseman says, "The great thing about food is that people keep eating it. Tomorrow they want more."

All this food gets to the consumer through a vast, chaotic, yet remarkably efficient system. It's a jury-rigged arrangement that has simply evolved over the years through trial and error, success and failure. Economics is everything—there is little charity in the selling end of the food business.

Photographed by Chuck Fishman



Late late show: *In the smallest hours of the night, the Fulton Fish Market is alive with constant movement.*

That the system works as well as it does is all the more amazing considering the complexities and difficulties built into it. The biggest challenges are the sheer number of mouths to be fed and the perishability of most food. But there are others, too, for New York demands food on its own terms.

New York probably consumes more varieties of food than any other place in the world. Ben Zdatny, president of one of the giant food warehouses that serve supermarkets in the area, finds himself having to stock 6,800 different items rather than the usual 4,500 or 5,000. "I don't like to handle 6,800 grocery items," he says, "but I do it. We have to have collard greens and black-eyed peas for Harlem . . . gandules for the Spanish trade, and we have to have blintzes and pizza as well. But one of the beauties of that is that we have absorbed each other's tastes. *That's* what makes us different from the rest of the country."

Another thing that makes the situation unique here is the way New Yorkers shop for food. "The trend in the supermarket industry nationwide is to larger and larger stores—20,000-, 30,000-, 50,000-square-foot stores; the average supermarket in New York City is 4,000 square feet," says Howard B. Tisch, executive secretary of the Greater New York Metropolitan Food Council. "And we are limited by the streets that we have here, particularly in Manhattan. The place was built by Peter Stuyvesant." Not only are the stores smaller and older, which means fewer grocery items and no customer parking, but there is usually no convenient place for trucks to unload. It is not unusual in New York to see a beef carcass being carried into a store through the same door the customers use.

What's more, the city has uncounted thousands of small "mom and pop" stores, known generically by the industry as "*bodegas.*" New Yorkers, with small refrigerators and very few station wagons, shop on the way home from work, often at the small stores they encounter between the subway and the apartment. Food tends to get bought once a day or even more frequently—two potatoes and a head of lettuce from the greengrocer, a pound of coffee beans from the gourmet shop, a pound of chopped chuck from the butcher. Delivering the food for 7 million or so people to 6,000 retail stores (the industry's estimate) presents logistical problems shared by no other American city.

Yet the system works so well, it is almost invisible. Last winter, neither a call for a nationwide strike by the independent-truckers' union nor a record snowfall in the city and on the highways that connect it with the rest of the nation could disrupt food delivery. The process goes on without a hitch because nobody involved wants to miss a chance at getting his hands on some of those millions of dollars the area spends to feed itself each day. New York is the site of considerable rivalry in the distribution and sale of food, and a dozen eggs or a head of Boston lettuce goes through a lot before reaching the consumer.

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Hard labor: *Blacks and Hispanics do the heavy work at Hunts Point.*

FRUITS AND VEGETABLES

A GOOD DEAL OF THE FOOD FLOWS IN, AND THE dollars flow out, at a gray, desolate, industrial-looking stretch of land in the South Bronx that, along with the food-processing, wholesaling, and distributing facilities on it, is known as Hunts Point. The heart of the complex is officially designated the New York City Terminal Market, but everyone refers to it as the Hunts Point produce market. It is said to be the biggest produce market in the world.

The federal government reports that more than 3.8 billion pounds of fresh fruit and vegetables a year move into the New York–Newark area. More that half of that comes through Hunts Point. Of the rest, a great deal is shipped directly to supermarket chains from wholesalers and producers. Some enters the city from smaller operations in New Jersey and Brooklyn.

Hunts Point's bigness is best measured in money—some $2.5-million to $3-million worth of produce from all over the globe is sold there every day. The 125-acre market consists essentially of four narrow buildings, each a third of a mile long. They were designed so that shipments could come in on one side by train and large truck, get broken into smaller lots, and then move efficiently out the other side. In actuality, incoming and outgoing produce often use the same side, creating enormous traffic problems and frequent fistfights. Around 3,000 buyers come to the market on a regular basis.

On the broad aprons between the sheds at Hunts Point, truck tractors (called "horses") move trailers ("pigs") around to disgorge their 40,000-pound cargoes, and Conrail crews bring strings of refrigerated boxcars down from a staging area in Yonkers. The prime consideration at Hunts Point, and throughout the food business, is the speed with which produce can be turned over—the entire industry thrives or perishes on volume, not markups. "If they can walk it from the back door to the front door and onto a truck, they're happy," says Robert Sormani, Ports and Terminals' supervising inspector at Hunts Point. "That's the name of the game."

The Hunts Point schedule, Sormani explains, provides for the pigs to arrive very early in the morning and unload. Then buyers come and make their purchases, in some cases still before dawn. Most are finished by 10 A.M. In the hours before midnight, the Sanitation Department is supposed to clean the complex, and then the trucks start arriving again.

Recent visits to the market found an operation overlaid with filth. The terminal market is covered not just by the institutional garbage of a busy enterprise but also by a thick slurry made of equal parts of rotten, black ice shoveled out of refrigerated trucks, cast-off shards of vehicles and pallets, and rotting vegetables—everything from diseased chestnuts to imploded grapefruit. The city-run portion of the place is kept up as well as some of the more neglected subway stations and piers. But in the sheds and on the platforms, which are maintained not by the city but by the partnerships, corporations, and individual entrepreneurs who rent 25-by-60-foot stalls, a higher standard prevails.

Year-round, the loading docks suggest a season of particularly plentiful harvest—especially in winter. By 3 A.M., most of the big trucks and refrigerated boxcars have deposited their loads: boxes, crates, and sacks of broccoli, globe artichokes, spaghetti squash, and strawberries from California; green beans, leeks, Bibb lettuce, sweet corn, and late-blooming mandarins from Florida; collards from Georgia; yams from North Carolina and Colombia; asparagus and green beans from Mexico; bok choy from Arizona; limes and plantains from Ecuador; gingerroot from Costa Rica. Very little comes from New York except in the summer months.

As they travel through the 275 stalls, the carloads of produce get broken down into bushels, pecks, and boxes and resold to the produce managers of small independent supermarkets, chains, Italian greengrocers, and New York's growing corps of Korean merchants, as well as to agents for neighborhood co-ops, restaurateurs, and anybody else willing to pay the price of admission (50 cents a car, $2 to $7 a truck) and buy at least a case of something.

Just how many bushels and pecks are resold, and for how many dollars, is determined by the action on the floor of the stalls themselves and in the quieter, better-appointed offices upstairs, where the executives of the wholesale firms tap numbers into their adding machines and cut telephone deals with shippers a continent away.

At the front of everyone's mind is time, for too much of it means spoiled vegetables, and spoiled vegetables mean garbage and no profit. Produce arrives from Florida in three days or less. The trip from California takes five or six days by truck and longer by train—the railroads are run by committees rather than competition growing out of profit motives. The Florida Citrus Commission estimates that it takes "roughly a week at the earliest" for an orange to get from the tree, through the waxing, dyeing, and packing processes, to a New York consumer. As with anything else, those who want what they consider the best can get it, at a price. Last February, Lew Solomon, a salesman at Hunts Point for Goodie Brand Packing Corporation, was offering delicious-looking tomatoes flown in from Israel at $1.43 a pound wholesale. He figured the fruit took four days to get from the vine to a store.

Markups vary considerably. Earlier this year, when farmers in California were getting 29 cents for a bunch of broccoli, Hunts Point wholesalers were laying out about 49 cents for it—covering freight and icing costs—and charging 55 cents.

YEAR-ROUND, THE LOADING DOCKS AT HUNTS POINT SUGGEST A SEASON OF PLENTIFUL HARVEST.

It might ultimately have gone for 79 cents retail in New York. Comparisons of other prices showed bananas increasing from 26 cents a pound at Hunts Point to 39 cents retail, celery going from about 40 cents to about 69 cents, and spinach going from 30 cents to 79. Consumers might consider these markups high, but they should remember the retailers' investment in time, fuel, and labor. Just coping with the ambience of Hunts Point is worth something.

Outsiders are not welcome upstairs at Hunts Point, but anybody can enjoy the free show down on the docks. Dave Chubinsky, a salesman for the huge firm of D'Arrigo Brothers (it puts the Andy Boy tag on broccoli), has been selling food wholesale for 47 years, and he doesn't need an adding machine or telephone. He makes notes on a sixteen-column ledger sheet on a wooden lectern on the dock.

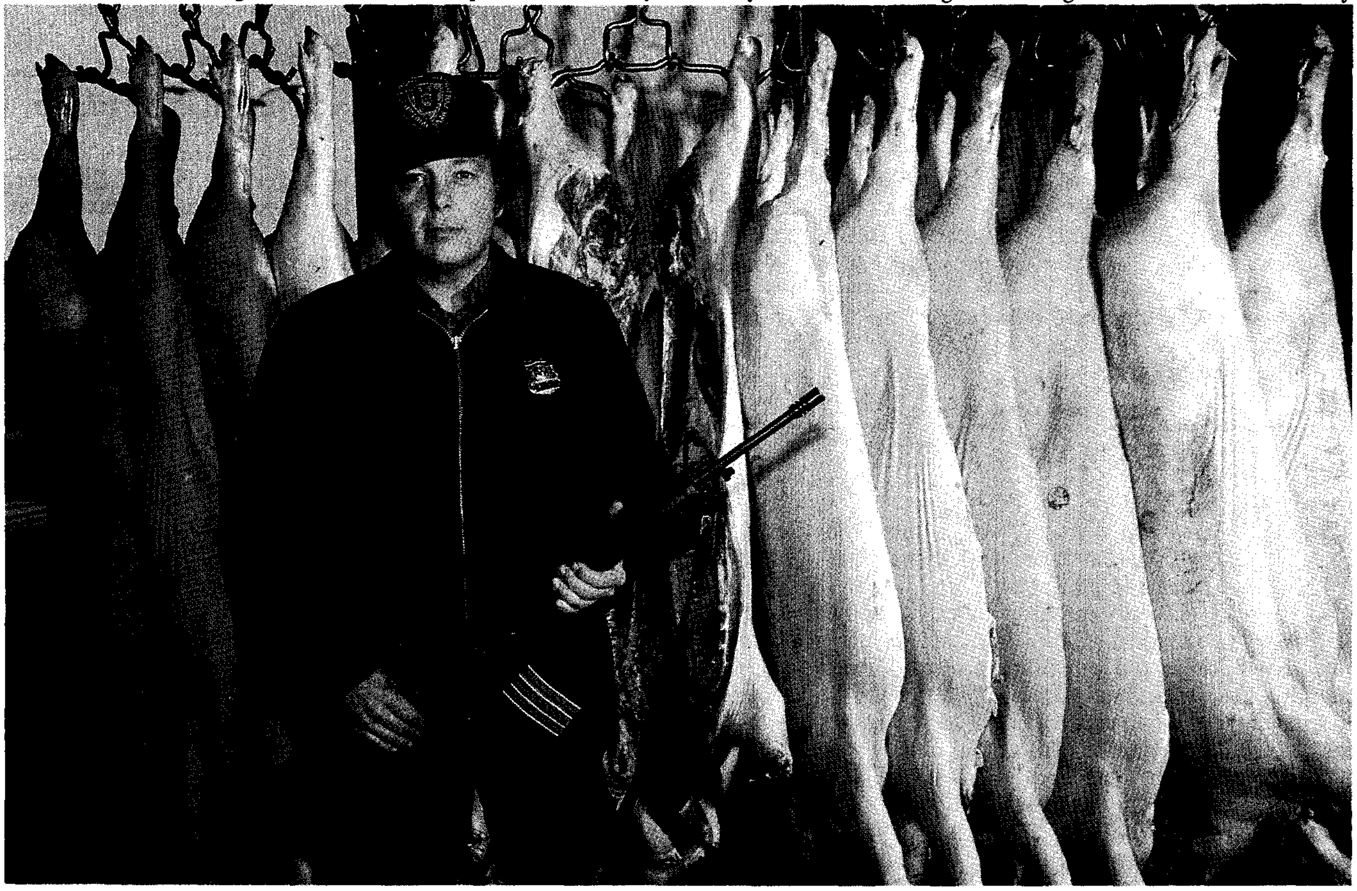
Prices are not posted at Hunts Point, and for good reason: They change rapidly. The wholesalers, taking their cost and other factors into consideration, establish an asking price for an item. "Take these green beans here," explains Chubinsky. "Say they cost me $17 for a box. One of these boxes is about 28 pounds. Say I'm asking nineteen or twenty"—people in the food business rarely bother to say "dollars" or "cents"—"and an hour goes by and I've sold just twelve or fifteen beans. I know I've got the wrong price. Now, there are some guys out here, some buyers, who I know and trust, and I can say to one of them, 'Hey, Joe, what are they asking for beans?' He'll say to me, 'Well, they're asking eighteen, nineteen.' So now I know that maybe I better sell for eighteen."

When someone does buy beans from Chubinsky (or anyone else), the seller makes out a receipt stating the quantity and agreed-on price. Receipts rarely contain buyers' full names, relying usually on nicknames or "market initials." At the end of his day at Hunts Point, which is likely to be before most people have had their first cup of coffee, he returns with a truck and claims his purchase.

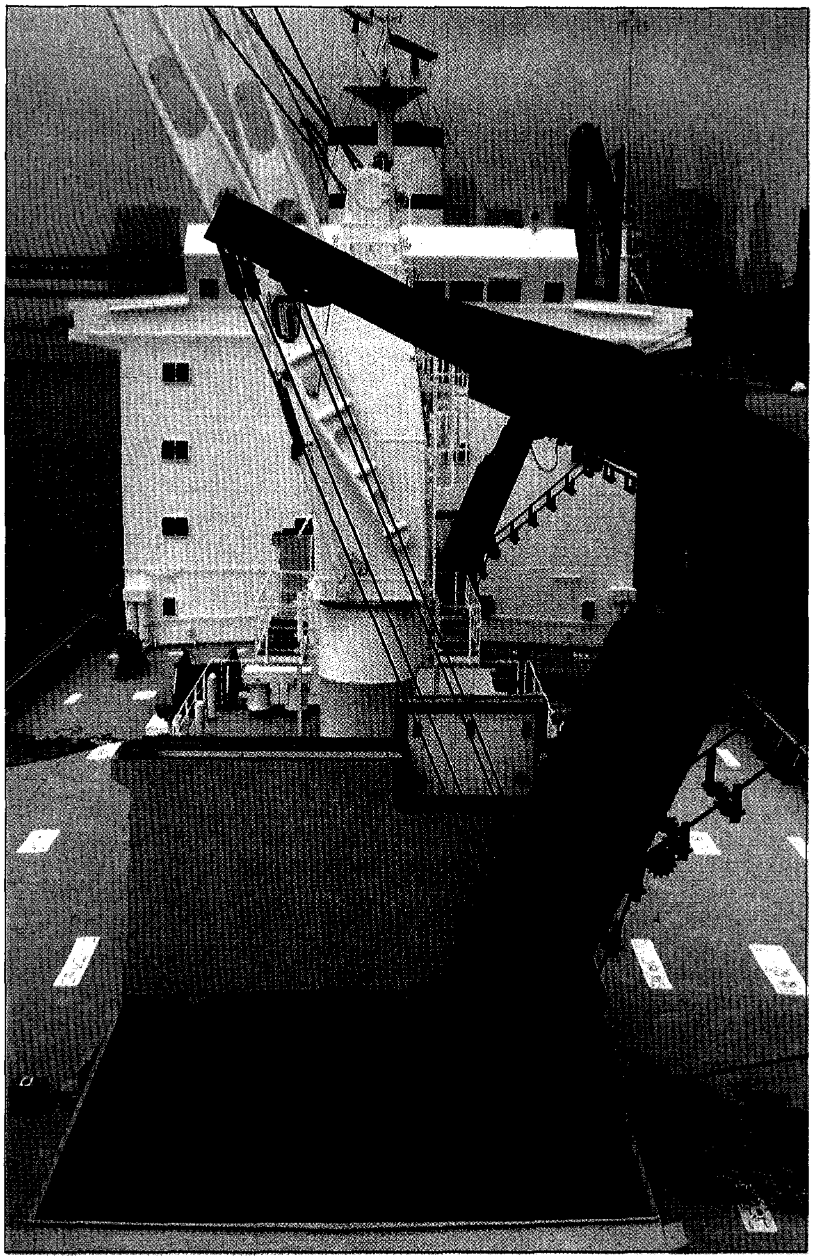
Like much of the food industry (and American life in general), Hunts Point seems rigidly stratified in terms of who does what. Virtually everyone is male. The place seems to be run by whites, and blacks and Hispanics do almost all the heavy work. Of those who do the buying, Orientals appear to be a vast majority—Korean-Americans in particular.

Cholho Kim is only 30, but he has gone beyond the level of working in a Korean greengrocery to become a distributor, albeit a small one. He gets to Hunts Point before midnight each day and buys produce and then ships it out in two trucks to a mini-chain of six retail stores run by Koreans. He leaves the market at about 7 A.M., but there's still plenty of work to be done before he can sleep.

"I do not enjoy this," he said recently. "It's very, very working hard. Look at my face, the skin—" He looked young, bright, energetic, and witty in the pale light of early dawn, but you could see also the thick foundation of exhaustion. "I don't want to do this always," he said. "If I make a little money, I get a job. I'm working too hard now. You want to know my market initial? How they call me here? They call me Crazy Horse!" He laughed through the exhaustion. "Crazy



Pork cop: *A security policeman guards pig carcasses with an M-16 at the Hunts Point meat market.*



Banana boat: *At Pier 42, 560,000 pounds of fruit are unloaded in an hour.*

Horse they call me! Because I am here all the time, working hard." The tiredness returned to his face. "And they say I look very much like the Indian."

MEAT AND POULTRY

CLOSE TO THE PRODUCE TERMINAL IS ANOTHER city-owned facility, the Hunts Point Cooperative Market, a central distribution point for meat and poultry.

Like the produce market, the meat complex is made up of individual merchants—42 of them buy from packers and sell to anyone who wants to buy in quantity. Edward Ellman, the chairman of the cooperative's board, guesses that 40 percent of the New York region's meat passes through the market. Almost all of it arrives and leaves by truck, although there are rail lines, as at the produce terminal. There's a lot of meat: If industry estimates for nationwide consumption apply, New Yorkers eat about 547-million pounds of beef each year.

The meat facility is remarkably different from the vegetable-and-fruit market, however. For one thing, its buildings are newer. But the really obvious difference is that the cooperators, who lease the entire terminal from the city, are responsible for its maintenance, and the state provides security police, who patrol with M-16s and Uzi submachine guns. The place is far cleaner and better run than the shoddy produce operation across the way.

Some beef still enters the city as carcasses and primal cuts from the few remaining packers in the region, arriving in truckloads of up to 42,000 pounds. Increasingly, however, beef is shipped from a handful of packers in the Midwest who are gaining tight control over the industry, and comes more and more in what the industry calls subprimals, or "boxed beef"—cuts only four or five times larger than those a shopper is accustomed to seeing in a store. The larger portions are appearing in supermarkets elsewhere in the nation; here, they are distributed through supermarket chains, the Hunts Point cooperative, and scattered other distribution facilities, such as the once thriving West 14th Street meat center.

The price of beef is generally established by the packer and offered to wholesalers at Hunts Point and elsewhere on more or less take-it-or-leave-it terms. Meat arrives in the city four or five days after being slaughtered in the Midwest, or, in the case of pork, the South. Poultry, the subject of intense competition in New York, gets here one or two days after slaughter on the computerized bird farms of Maryland's Eastern Shore. Both meat and poultry are consigned to New York's supermarket chains by their producers, or to wholesalers who then resell to retailers. At the Hunts Point cooperative, smaller groceries can do their own choosing and delivering, just as in the produce market, or they can contract with small distributors.

BANANAS AND PINEAPPLES

JUST NORTH OF THE MANHATTAN BRIDGE, on the East River, lies Pier 42. The pier, another joint operation, with the city as landlord and a corporation as tenant, combines shipping—which threatens to become a nostalgia item for New York City—and the fast, efficient distribution of food. In this case, the commodities are some of the tons of bananas and pineapples that New Yorkers eat and that are funneled through the city to much of the rest of the East Coast. Bananas are also unloaded at docks in Port Newark, New Jersey, and at Albany.

The tenant in the 78,000-square-foot shed at Pier 42, which used to be the city's unloading terminal for newsprint, is Standard Fruit, a part of Honolulu-based Castle & Cooke. Every week of the year, two or three large refrigerated freighters arrive at Pier 42 with cargoes of bananas and, sometimes, pineapples and coconuts that were loaded at ports in Honduras, Costa Rica, and Ecuador. The freighters fit snugly against the 650-foot-long shed and disgorge more than 5 million pounds of bananas at 560,000 pounds an hour.

It is a very smooth operation. When the vessel is packed, New York is advised of the cargo and time of arrival. In the three and a half or four days it takes the ship to steam north, the marketing specialists line up their sales. By the time the ship has docked and is ready to unload, at seven o'clock in the morning, hundreds of tractor-trailers from local supermarket chains and distributors and from as far afield as South Carolina, Michigan, and New Brunswick, Canada, are lined up under the F.D.R. Drive waiting to be filled.

DISTRIBUTORS GIVE THE BANANAS AN EXTRA ZAP OF SYNTHETIC ETHYLENE TO HASTEN RIPENING.

The ships are often more reliable than the trucks, which must contend with traffic and weather conditions. "Our ships, they run quite well on schedule," says terminal manager Nino Pupiti, a Genoese who has spent most of his life on water. "The last time we had a shortage of bananas here that I can remember was when the ships were delayed by Hurricane Fifi. That was in 1974."

Gantry cranes reach into the ships' holds and lift the bananas, packed in 40-pound boxes and already bearing Standard Fruit's "Dole" sticker, into the shed, where they enter an intricate and noisy conveyor system that moves them swiftly into the trailers of the trucks parked on the other side. The ubiquitous forklifts, which here run on propane and add a trace of gassy odor to the operation, scoot about everywhere. When all is going well, the bananas spend no more than one minute inside the shed, says Bill McKinley, Standard Fruit's eastern-marketing-division vice-president. "Time is not an ally of ours," he says.

When the bananas arrive, they are a rich, mat green. The next step in the delivery process, which is performed by supermarket chains or middlemen stationed farther along the chain, is ripening. The boxes of bananas are placed in "ripening rooms" at distributors' and chains' warehouses, where their own ethylene gases cause them to turn yellow—and where, more often than not, the proprietor gives them an extra zap of synthetic ethylene to hasten the process along.

FISH

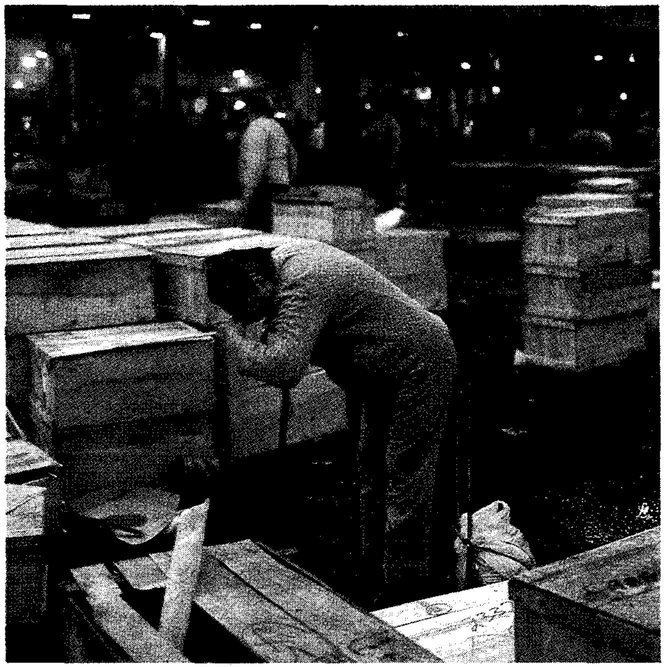
PEOPLE IN THE FOOD BUSINESS ELSEWHERE IN THE nation characterize New York City as an anomaly and an anachronism, and their argument seems firmly supported by the Fulton Fish Market. Like Hunts Point, this city-owned facility is economically important—its merchants turn over an estimated $750 million a year—but in every other sense it would seem to be a prime candidate for extinction.

Although the market is situated on, and partly hangs over, the East River, the vast majority of the fish and shellfish arrive not by boat but by tractor-trailer truck from shippers in Florida, the Carolinas, and New England. The fish are hardly ever as fresh at retail as advertised. Although some lobsters and bivalves arrive alive in the neighborhood markets, most fish gets here at least a day after the trawler docks in Massachusetts or Maine, two days at best by truck from Florida. Some fishermen go out for three or more weeks at a time, and while they ice their catch expertly, what is sold at the Fulton Fish Market is hardly "fresh"—indeed, much of it comes out of waxed cartons with KEEP FROZEN printed on the side.

The procedure for selling fish is similar to that for selling fruits and vegetables: Wholesalers receive and display their food at the terminal market, and retailers and smaller wholesalers go there to check it out. Firm prices are not established on fish, just as they are not set on green beans; the give-and-take of the marketplace (as well as the steadily deteriorating quality of what is sold there) prohibits that. A retailer's markup of the price of fresh fish typically ranges from 40 to 80 percent above his wholesale cost.

The market is alive with constant movement. Diesels throb on the big tractors, and dozens of fishy-smelling vans and small trucks maneuver around the stanchions that support the F.D.R. Drive above. The hook, a device similar to the one used by longshoremen, is everywhere; workers use it to drag soggy cardboard boxes around, buyers use it to pluck a sample fish from the box for examination. It is all very boisterous and self-consciously macho. You half-expect to see one of the men impale a polystyrene cup of coffee on his pointed, curved hook and hoist it to his mouth.

The fish market is as filthy as Hunts Point. Inside one of the sheds, a giant of a man relieves himself on the concrete floor, in the midst of what someone may later declare to be the "catch of the day." The urine runs down under a tow sack full of clams. A large rat walks along a wall. (On other visits, later in the day, more rats are seen.) Outside, in a muddy parking lot, a woman moves silently between the vans and trucks. She finds a stray or discarded fish in the mud, picks it up, and puts it carefully into her plastic bag.



Night visitor: *An outsider at the Fulton Fish Market.*

The fish market may soon be gentrified and boutiqued out of existence by the developers of the South Street Seaport and their inevitable imitators. If that happens, it is likely that some newer but just as anachronistic facility will be constructed, possibly at Hunts Point. In the meantime, the market is one of the few places in the city where one can actually see food being distributed out in the open, and where the men who handle that food don't refer to it as "product," as they do with depressing regularity elsewhere in the industry.

DAIRY PRODUCTS

MILK, A HIGHLY PERISHABLE FOOD, GETS TO New Yorkers soon after leaving the cow, but not without the help of several layers of middlemen. Upstate, dairy farmers collect the milk from their cows in bulk tanks, which are pumped out every day or two by tank trucks operated by dairy cooperatives or independent firms. The trucks take the milk to pasteurization-and-bottling plants in and around the city—some bear names like "Sunnydale Farms" and "Queens Farms," although they are brick-and-concrete factories—and dump it into tanks called "silos." These are usually the same firms that distribute the milk to supermarkets, small stores, and restaurants. If national estimates are applied here, New Yorkers drink more than 400 million quarts of milk each year.

Although milk receives close attention from the authorities because of its perishable nature (in the city it must be sold within 96 hours after 6 A.M. of the day it is pasteurized), it is treated by the distribution system with the same contempt its sellers have held for competitive prices. Frequently, milk is delivered by trucks whose refrigeration systems have been turned off, hastening its deterioration, and stores often leave cases of the stuff warming on the sidewalk or on supermarket floors.

Eggs get somewhat better treatment, although many retailers fail to refrigerate them properly. They arrive in the city through several channels, one of which is the small concentration of butter-and-egg wholesalers on lower Manhattan's west side. This wholesale district used to be larger, but rising rents forced many of the butter-and-egg dealers there into other areas, such as Hunts Point, Brooklyn, and northern New Jersey.

Partly because eggs no longer have their own selling neighborhood, they are difficult to trace as they enter the city. Both New Jersey and New York's Sullivan County, once famed as egg-producing centers, now provide only part of the city's supply; they are augmented by shipments daily from Pennsylvania, the Midwest, and the Deep South. In many cases, producers truck eggs directly into the city and to supermarket chains, distributors, and independent food warehouses. In a few remaining cases, farmers from upstate and New Jersey still service their own routes, delivering to supermarkets and specialty stores.

There is little or no haggling over the price of eggs at wholesale, since there is no central market and quality is more or less standardized by federal grading. Virtually all the prices are based on quotations gathered and published privately by a Toms River, New Jersey, firm named Urner Barry. Demand is so great, supply so efficient, and competition so keen that an egg can make it from chicken to retail store in as little as 48 hours. Still, in most cases producers cover eggs with a mineral oil to keep them clean and delay deterioration. A dozen eggs costing 99 cents retail might typically have brought the producer 47 cents and the wholesaler 66 cents.

GROCERIES

Much of the food that enters the city isn't as easily categorized as produce, seafood, lamb chops, and bananas. It comes in plain brown cardboard cartons from manufacturers like General Mills and Ralston Purina and Del Monte and Heinz. No one knows the total tonnage of dry groceries and frozen food that descends on New York in any given time period, but a staggering amount moves in continuously.

Before it is stacked on the stores' shelves, the food must be broken down into manageable lots that fit the needs of a particular store and its clientele. Canned matzo-ball soup is not a hot item in Harlem, and pork sausage does not do well in Williamsburg.

Many who are knowledgeable about food distribution in New York City believe that the retailer who can judge his or her customers' needs the best is the one who will succeed in such a competitive environment. This is usually cited as one reason large supermarket chains have less of the total market in New York than elsewhere. Howard Tisch, who counts among his association most of the area's 3,000 or so supermarkets, says the nationally run chains are tied to central computers programmed to think blindly of New York as a homogeneous marketing area.

Supermarket's supermarket: *This Mt. Kisco warehouse serves all the city's Grand Unions.*

Rocco Lopardo, Grand Union vice-president for distribution for the New York region, says things don't work that way anymore. Lopardo oversees a large distribution system similar to those of most chains: Individual managers conduct a quick inventory of their stores several times a week—every day in the really busy stores—and record their needs on small, hand-held devices. At the end of the day, a manager claps his machine up against a telephone handset, punches a few buttons, and sends his shopping list electronically to the chain's central distribution computer.

New York City's seventeen Grand Union stores dictate their orders by phone to a computer in Paramus, New Jersey, which relays them to the chain's warehouse, in Mt. Kisco. By 3 or 4 A.M., warehouse workers are busy "picking" boxes and bags of everything from sweet peas to Gainesburgers and loading them onto 40- or 45-foot-long trailer trucks backed up to one side of the warehouse. A typical store will receive its order by the middle of the afternoon.

Not all the food warehouses are run by chains. The independent wholesaler meets the needs of the thousands of independent food stores in the city, some of them supermarkets and some of them not so super. Ben Zdatny's warehouse is typical. It stands on a huge tract of land in Suffolk County, close to highways and a rail line and to the urban and suburban stores it services. Inside, the simple, low rec-

ZDATNY'S WAREHOUSE COVERS 600,000 SQUARE FEET, AND EVERY SQUARE INCH IS UTILIZED.

tangular building is a supermarket writ large: Cheerios are stacked twelve cases high, and there seem to be unlimited supplies of paper towels, tomato sauce, and cat litter. Forklifts dart about, pulling some of the 1.5 million cartons of food down and taking them to trucks waiting at the loading bays. Four hundred people work in the facility. Doors on one side of the building can open and accept shipments from twenty boxcars at a time. The place is 600,000 square feet in area, and every square inch is utilized.

The wholesaler's customers periodically receive magazine-size books listing thousands of food and household items and their current prices, as well as information on manufacturers' specials and promotional offerings. The customers relay their orders to the warehouse, where a computer prints an unusual shopping list: It tells the warehouse's "picker" what items to get and identifies their location by aisle and slot, and it contains a sheet of numbered labels bearing coded information about the order. Pickers fetch the merchandise, affix the labels to it, and stack it on pallets, which then go into trucks backed up to loading bays. Like many of the operations of the food business, this one is very efficient and quick. The process is vital for stores and chains too small to have their own warehouses. "If it were not for the independent wholesaler," says Zdatny, "the independent operator could not exist. Where would he get his food products from?"

Guido Mannarino is in charge of warehouse operations at the Long Island facility. He explains that the way things are shelved has a lot to do with speed and efficiency. "We lay things out in family groupings," he says, pointing to a tall column of strained carrots, oatmeal with bananas, zwieback, and other infant delicacies. "And we also have all the fast-moving items and a lot of our bulk items in front, so we have to do as little traveling as possible to get them. One of these days they're going to come out with concentrated toilet paper, and it'll make me very happy."

OTHER SOURCES

THERE ARE NUMEROUS OTHER SMALLER CHANnels—more in New York than elsewhere—through which food gets into the city. Food brokers, for example, are distributors that work on commissions from manufacturers and play important roles in making promotional and delivery arrangements with large independent warehouses and supermarket chains. A lot of distribution *is* handled directly by the manufacturer. Quite a few items—your Dr Pepper, Arnold's bread, Twinkies, Thomas' English muffins, and most dairy products—have traditionally used their own salespersons to deliver food and arrange it in the store.

Stores that sell fancy foods can't get all the merchandise they want through normal channels, so some have built their own networks. At Dean & DeLuca, says buyer-manager Shelley Boris, customers sometimes clue management in on their finds. The store also uses specialty-food distributors and has its own European-import company to keep an eye out for delicacies. Uptown at DDL Foodshow, a similar system prevails, and specially selected vendors supply ingredients for the store's high-ticket takeout foods.

The food-service industry—everything from Lutèce to a hot-dog vendor—has its own distribution system. It parallels, to a great extent, the systems at Hunts Point and the Fulton Fish Market and grocery warehouses. A restaurateur may visit the wholesalers in person to choose the ingredients for tonight's salmon mousse or may use a distributor who specializes in purveying foods to restaurants. Many fast-food shops rely on centrally run networks half a nation or world away, buying some of their more perishable foods locally.

Restaurants and gourmet shops can get almost anything for a price. Len Allison, co-owner of Huberts, a Manhattan eating place that serves adaptations of regional foods of the Americas, said recently that he had managed to obtain baby turnips and baby leeks from California—"the sweetest turnips I've ever had"—by arranging with a shipper called Flying Foods to fly them to New York. Allison also gets exotic cheeses by express mail.

In economic terms, direct marketing—which in New York means the Greenmarkets, which bring consumers and the region's farmers together during the growing season—is relatively unimportant. But in terms of quality and satisfaction, this ancient distribution system is priceless.

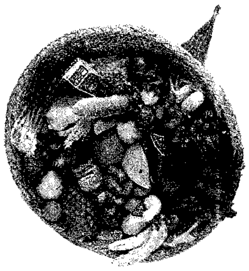
A surprising amount of the food sold in New York is "manufactured" here, to use the term of an industry that tends to forget the people who grow the stuff. Throughout the boroughs, particularly outside Manhattan, there are unpretentious-looking buildings that turn out everything from whole-wheat Italian bread to pre-formed hamburger patties and truck them to stores, restaurants, and institutions. Tucked into corners of the Bronx are small enterprises that raise and market fresh herbs, and bean sprouts are grown in darkened Chinatown cellars and delivered all over the city.

The city also has dozens of packagers of private-label food lines. Sterling Gordon runs one of them, the Coffee Holding Company, in a generally neglected section of Brooklyn near the Gowanus Canal. Gordon buys coffee from around the world, blends it, roasts it, packages it, and ships it out, all to specifications set by the wholesaler or supermarket chain under whose label it will be sold. In addition, he sells his own brand, Café Caribe, which is popular among Hispanics.

An energetic, outgoing man, Gordon says there are compensations for being in a part of the food business where the competition is fierce and where much depends on world events. It is, he says, "a high-action game. When I went to Vegas one time, I fell asleep in the casino. When I went to Atlantic City two years ago, I took a walk on the boardwalk. I don't have the need for that. When I'm working, the crap table's open, so to speak."

CRIME

LAW-ENFORCEMENT PEOPLE, IN GENERAL, ARE UNder the assumption that crime, including the organized variety, infests the food system, especially at the distribution level. With very few exceptions, the government has failed to tackle this problem, and scholars rarely mention it when they tot up the costs of food. One of the exceptions is the Fulton Fish Market. The U.S. attorney's office has charged that the market, which operates in a city-owned building practically in the shadow of Police Headquarters and the courts, "is the most extreme example of an industry dominated by organized crime. Those who work there feel they live under two governments—one in Washington and one on the street.... Businessmen in the ... Market believe the government of the streets—the mafia—is the more powerful of the two. . . . Organized crime controls every facet of the Fulton Fish Market with virtual impunity. The tribute exacted by these gangsters, moreover, is invariably passed on to New York's consumers in the form of higher food prices."



ENORMOUS ENERGY HAS BEEN DEVOTED OVER THE YEARS TO FLEECING THE CITY'S MILK DRINKERS.

It is likely that wrongdoing in the city's food business is most significantly represented by white-collar crime. The city issues about 120,000 notices of violation a year to grocers it accuses of short-weighting, but most of these concern not the stereotypical thumb on the butcher's scale but foods packed and shipped by manufacturers elsewhere. Howard Tisch, who represents the grocers in their legal difficulties, says the shortages are caused by natural factors such as the evaporation of water from products, and he accuses the city's Department of Consumer Affairs of using the law as a "secret tax." The city rather lamely denies this. Tisch and the city recently reached an agreement whereby all outstanding violations would be settled, as Tisch estimates it, for about 2.5 percent of their face value.

Consumer Affairs inspectors have been charged in recent years with accepting bribes from grocers who wanted violations overlooked. In Brooklyn last year, nine supermarket executives and two grocery companies worked out a settlement with the district attorney's office involving fines, donations of food to the elderly, and six months of community service for the executives—answering consumer questions in person and by phone. According to a Consumer Affairs spokesman, "three or four" of the executives have actually put in their time.

Cash-and-carry: *A "pop" loads up at a self-service warehouse in south Brooklyn.*

An enormous amount of energy has been devoted over the years to fleecing the city's milk drinkers, and that helps explain why New Yorkers pay upwards of 70 cents a quart for milk that brings the dairy farmer around 30 cents. New York State Attorney General Robert Abrams announced an agreement last fall in a conspiracy and price-fixing case involving 25 milk companies that supply virtually all the milk drunk in the city.

The companies, bearing such gentle-sounding names as Dellwood, Sunnydale, Meadowbrook, and Silvercrest, acknowledged that they had divided up territories and fixed prices for more than a decade. The total amount of their overcharge was not known, but the settlement calls for a refund to consumers of $6.7 million (the method of payment has not been worked out) and the payment of a $500,000 fine to the state. At one point, Abrams, no slouch in the personal-publicity department, proposed that the ripped-off money be returned to consumers via coupons distributed with milk, but this never took place. And the price of milk in New York is still outrageously high.

SOMETHING NEW

NOT LONG AGO THE MOM-AND-POPS GOT A NEW source for their merchandise. There are now in New York, and in a few other large cities around the nation, a number of "cash-and-carry" warehouses designed especially to serve the little guy. The *bodega* owner drives to the warehouse and pulls the merchandise down off the shelves himself. There could be no better example of the fact that the food business in general, and particularly in competitive New York City, is constantly shifting and changing.

Jetro Cash & Carry, in south Brooklyn, is one of three such operations in the New York area. Salvatore DiMaggio, a young man who operates what he terms a "very small" store in Greenpoint, was at Jetro recently, loading up. The warehouse is similar to those operated by supermarket chains except that it is smaller and has no bays for railcars. And DiMaggio was the "picker." He rolled an oversize cart down the aisles and gathered cases of merchandise. He got Kellogg's Sugar Smacks, Parsons' ammonia, Paramount chickens, and Pampers.

DiMaggio said he spent about one hour a week at the cash-and-carry. He stood in the checkout line, counting a fat roll of bills he had pulled from the pocket of his jeans. "If you're bigger, you spend more time here, but I'm just a little guy," he said. He got his total—it was around $200—and his face looked just like that of any consumer upon getting the bad news at the checkout, a mixture of disbelief and resignation.

A Jetro employee helped him load his purchases into his station wagon. "If I don't work," DiMaggio explained with a smile, "I die hungry, that's all. Every week you make a few pennies. One penny over here and one penny over there and at the end of the week you got ten, twenty dollars left over."

Then he drove off, back to his small part in the enormous job of feeding New York. ■

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Tuesday-Friday, **June 14-17** **12:30-2:30**	A wine expert from Les Amis du Vin and a perfumer from PFW will talk with you about wines, fragrances, and their similarities. Complimentary information available.
Gifts for All!	"Festival of Fragrance Week" silver and black posters will be distributed at certain events during the week.
Housewares, Fifth Floor	
Tuesday, June 14 **12:30**	Guest Jordan Jacks, vice president, director of international marketing, Rogar Manufacturer Corporation, and Linda Miller, L.Z. Miller Assoc., gourmet cook and management consultant, will demonstrate a special recipe, Poached Pears in White Wine with Raspberry Sauce. Complimentary recipes.
Wednesday, June 15 **12:30**	Guest Edward McCabe, president, Scali, McCabe, Sloves, Inc., advertising agency, cooks with wine.
Thursday, June 16 **12:30**	Antoine Bouterin, head chef, Le Perigord, demonstrates his own Nage de Bass au Chablis. Complimentary recipes.
Friday, June 17 **12:30**	Rodney Madden, executive chef, *New York* Magazine, demonstrates Zabaglione and Coup de Fruits Melange. Complimentary recipes.

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HBO Takes On Hollywood

By Jack Egan

The cable giant's movie moves are scaring the studios.

IN THE JAPANESE *Godzilla* movies of the 1950s, the gigantic reptile sent panicked crowds fleeing as it crashed through Tokyo, trampling the town and toppling structures with a flick of its massive tail. Today, more than one movie-studio executive is sketching out an updated plot line—"HBO: The Monster That Devoured Hollywood."

HBO's Frank Biondi: *Cornering the market?*

Home Box Office, Inc.—the Time Inc. subsidiary that runs HBO, the country's leading pay cable channel, and also Cinemax, a similar service—inspires fear and considerable envy among the studio chiefs who have long dominated the film business. HBO, Inc., has stepped up its direct involvement in the financing and production of movies over the last year to feed its demand for product to fill its 24-hours-a-day, 8,760-hours-a-year schedules. Now there is concern that HBO may soon control the bulk of the business.

For all the claims of victimization, it's hard to shed tears for either the studios or HBO. All the companies involved are giants of the entertainment business. The issues, however, are quite real: who will eventually control production, get the profits, and influence movie content in the filmed-entertainment business over the coming years.

In recent months, HBO has formed Tri-Star Pictures, a new studio, in partnership with CBS and Columbia Pictures, a subsidiary of Coca-Cola. The venture is already under way, even though approval must still be received from the Justice Department. HBO is also involved in Silver Screen Partners, an innovative financing arrangement that is being offered through E. F. Hutton to individual investors willing to put up at least $5,000 in the hope of making money in the movie business. Silver Screen could wind up raising as much as $125 million for production of movies to which HBO will have exclusive cable rights.

Spreading its bets, HBO has made separate deals with Columbia and with Orion Pictures for cable rights to their releases over the next few years. It has also made arrangements with a number of independent producers around the world for North American pay-cable rights to their movies. And it is filming movies, through HBO Premiere Films, especially for its own pay cable service. *The Terry Fox Story,* the first of these made-for-pay features, stars Robert Duvall and has gotten generally favorable reviews.

Some movies do far better on Home Box Office than at the movie box office, and this is sure to influence the kinds of productions that HBO backs. One reason is that most moviegoers are from 12 to 29 years old, while the average HBO subscriber is 20 to 45 years old, most often married and with young children. *Robin and Marian,* about Robin Hood's last days, was a box-office flop but did extremely well on HBO. *The Four Seasons,* starring Alan Alda—also with a plot that appeals to older sensibilities—did well in the theaters but was a smash on HBO. That film is almost a paradigm of what HBO would like to produce. But the people who run HBO, while partial to such films, say they are mainly interested in increasing the number of movies that get made.

It's easy to understand why HBO is being thought of more and more as potentially the dominant force in the movie business. HBO will directly or indirectly channel $750 million into new movie production over the next few

Photograph by James Hamilton.

years, matching the efforts of any studio. By 1990, some analysts believe, HBO could account for half or more of all the films Hollywood makes. That is what has stirred up many in the movie community.

"HBO, acting in the most predatory manner, is embarking on a takeover of literally the entire entertainment business," charges Sidney Sheinberg, president and chief operating officer of M.C.A., which owns Universal Pictures. "They are tying up product so that no one else can ever have anything to compete with them. I think they want to put everyone else out of business. This is monopolizing of the sort that you don't see anymore. They're out for all the marbles, and they are ruthless in their behavior."

The truculent and blunt-spoken M.C.A. executive has been the studios' point man in attacking HBO. ("This is getting to be known as Sheinberg's jihad—his holy war," says one Hollywood insider.) But others are echoing Sheinberg's criticisms. "No one will deny HBO's business acumen, and they've been quite successful in what they have done," says an executive at another major studio. "But they've also been quite successful in stifling competition. They have abused their enormous market position as the leading pay cable system," he says. The executive also claims HBO uses its market muscle to license films at per-viewer prices that are 20 to 40 percent lower than those paid by other cable services, and also "tries to renegotiate a deal in their favor after it is supposedly closed. You can never trust when a deal is done with HBO," he says.

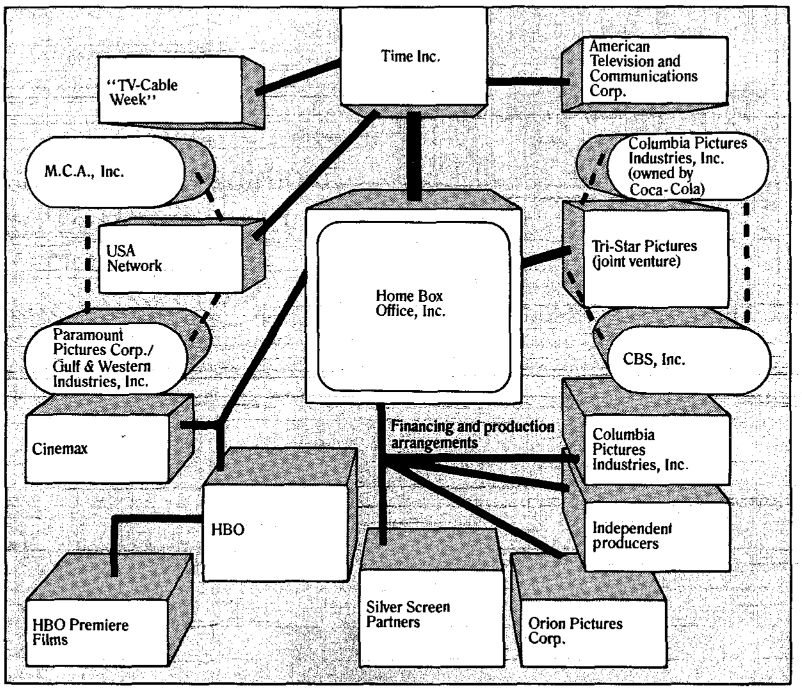
To be sure, HBO doesn't see it that way at all. "The only people calling us monsters are the people competing with us," responds Frank Biondi, the new president and chief executive officer of HBO. "I think we are quite a healthy breath of fresh air," he adds. "We are stimulating more production, we're using major talents, and we're doing it all over the world."

According to Michael Fuchs, the HBO executive in charge of programming, the studios are just being greedy. "If you give the motion-picture companies $2, they want $3," he says. "If we had to pay the motion-picture companies 50 percent more than they are now getting, we would be in the red."

Not all of the movie companies have been opposed to HBO. Columbia Pictures has its deals with HBO and is a partner in the Tri-Star venture. Executives at other studios feel Columbia is acting expediently and is reflecting the thinking of parent Coca-Cola, which, based on its experience in the soft-drink business, is a strong believer in enhancing market share as the best route to increasing profits.

The Justice Department has so far made no move against HBO. An inquiry into the pay-cable business, focusing on HBO, ended more than a year ago with no action taken. Given the pro-marketplace philosophy of the Reagan administration, there seems little likelihood that any steps to restrain HBO will be taken soon.

The HBO Web


Time Inc.
"TV-Cable Week"
American Television and Communications Corp.
M.C.A., Inc.
Columbia Pictures Industries, Inc. (owned by Coca-Cola)
USA Network
Home Box Office, Inc.
Tri-Star Pictures (joint venture)
Paramount Pictures Corp./Gulf & Western Industries, Inc.
CBS, Inc.
Cinemax
Financing and production arrangements
Columbia Pictures Industries, Inc.
HBO
Independent producers
HBO Premiere Films
Silver Screen Partners
Orion Pictures Corp.

Through its own cable services, the clout Time Inc. gives it, and its new production deals, HBO, Inc., has become what M.C.A. president Sidney Sheinberg calls "a truly formidable entity."

Chart by Bob R. Conrad.

LAUNCHED IN 1972 BY TIME Inc., HBO today has about 12-million subscribers—more than 50 percent of all homes that receive pay cable. It is adding new subscribers at the rate of 2-million a year, making HBO, Inc., the most profitable and fastest-growing division of Time Inc. By some estimates, HBO revenues in 1984 could top $1-billion, while operating profits could approach $200 million. (Time Inc. last year had operating profits of $356 million on $3.56 billion in revenues. Its overall video operations had profits of $166 million on revenues of $864 million, nearly half of Time Inc.'s pre-tax operating income but less than one-quarter of its total revenues.)

For many viewers, HBO and pay cable are virtually synonymous. The service far outstrips the combined size of its nearest rivals, Showtime and the Movie Channel. In 1980, Home Box Office, Inc., launched Cinemax, another pay service separate from HBO. Cinemax has over 2 million subscribers of its own.

Biondi, 38, became president of Home Box Office, Inc., in February after a long association with the company. He looks more like an Ivy League investment banker than a Hollywood chieftain, which is understandable. He is a graduate of Princeton and started out on Wall Street in a firm that has since become part of Shearson/American Express. Based in New York in a modest office in the Time-Life Building, Biondi, who was key in fashioning both the Tri-Star and Silver Screen deals, may now be the most powerful man in the movie business.

"The crux of the dispute is really a battle between two strong-minded organizations," says the HBO president, who tries to downplay the struggle. "The studios are tough businessmen, they're smart, and they're always looking for good profits, and they are never happy with what they get. But they do get a bit emotional about the fact that pay television was built on movie features. And for some reason, up until this point they didn't carve out a significant ownership role for themselves in cable distribution."

Three of the studios—Universal Pictures; Paramount Pictures Corporation, a unit of Gulf & Western Industries; and Warner Bros., part of Warner Communications, Inc.—joined last year with Viacom International and American Express, a partner with Warner Communications in its Warner Amex cable subsidiary, to pool ownership interests in HBO's main competitors, Showtime and the Movie Channel. The consortium is lobbying to get approval from the Justice Department's Anti-Trust Division for the controversial merger. This follows an abortive attempt in 1980 by several studios to form the Premiere Pay Television Network with the Getty Oil Company. That venture foundered when a federal judge ruled that a provision denying to other pay cable networks releases from the studios for nine months

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after Premiere received the exclusive rights to show them was an illegal restraint of trade.

Biondi charges the Showtime–Movie Channel venture "is designed to do really one thing, which is eventually to destroy Home Box Office." He argues that this alliance proves that the studios involved are really the ones that are trying to stifle competition. "We're one organization. We weren't five companies that got together. We started it from scratch. We've built it on our sweat, our energy, hopefully some brains, and a little bit of luck—maybe a lot of luck. But there's a fundamental difference between a single organization and several companies getting together."

THE IDEA THAT THE SHOWTIME–Movie Channel combine—if it gets the green light from Justice—could destroy HBO is laughable to many people. "Ultimately this comes down to a battle of programming and marketing," says Austin Furst, a former HBO executive who is currently chairman of Connecticut-based Vestron Video, a leading independent home-video distributor. "The competition chasing HBO will find it is like going after a greased pig in the evening."

Even Sheinberg, the president of one of the companies in the consortium, is dubious about its ultimate chances. "With all deference to the Movie Channel venture, the likelihood of its succeeding is slim to none," he says. The M.C.A. president believes HBO's network of relationships with other producers, its financing muscle, and the clout of Time Inc. have been leveraged together to create a truly formidable entity. "Because of their size, they can dictate the price they pay for movies and also the price they charge for their service. They have used the power of HBO to build Cinemax, and they will use the power of Cinemax to establish another pay service." As to the stance of the Anti-Trust Division, he speculates that the Justice Department "doesn't know whether it wants to take on Time Inc."

HBO's web of interconnections (chart, page 41) seems every bit as impressive as Sheinberg says it is. In addition to owning 100 percent of Home Box Office, Time owns American Television and Communications Corporation, one of the country's largest owners of local cable franchises, with 2.1 million homes connected. Time Inc. recently launched *TV-Cable Week,* a new magazine for cable systems, designed to compete with *TV Guide.* The corporation is committing an estimated $100 million to make it succeed. Time Inc. also owns, in combination with Paramount and M.C.A., one-third of USA Network, a commercially sponsored cable network.

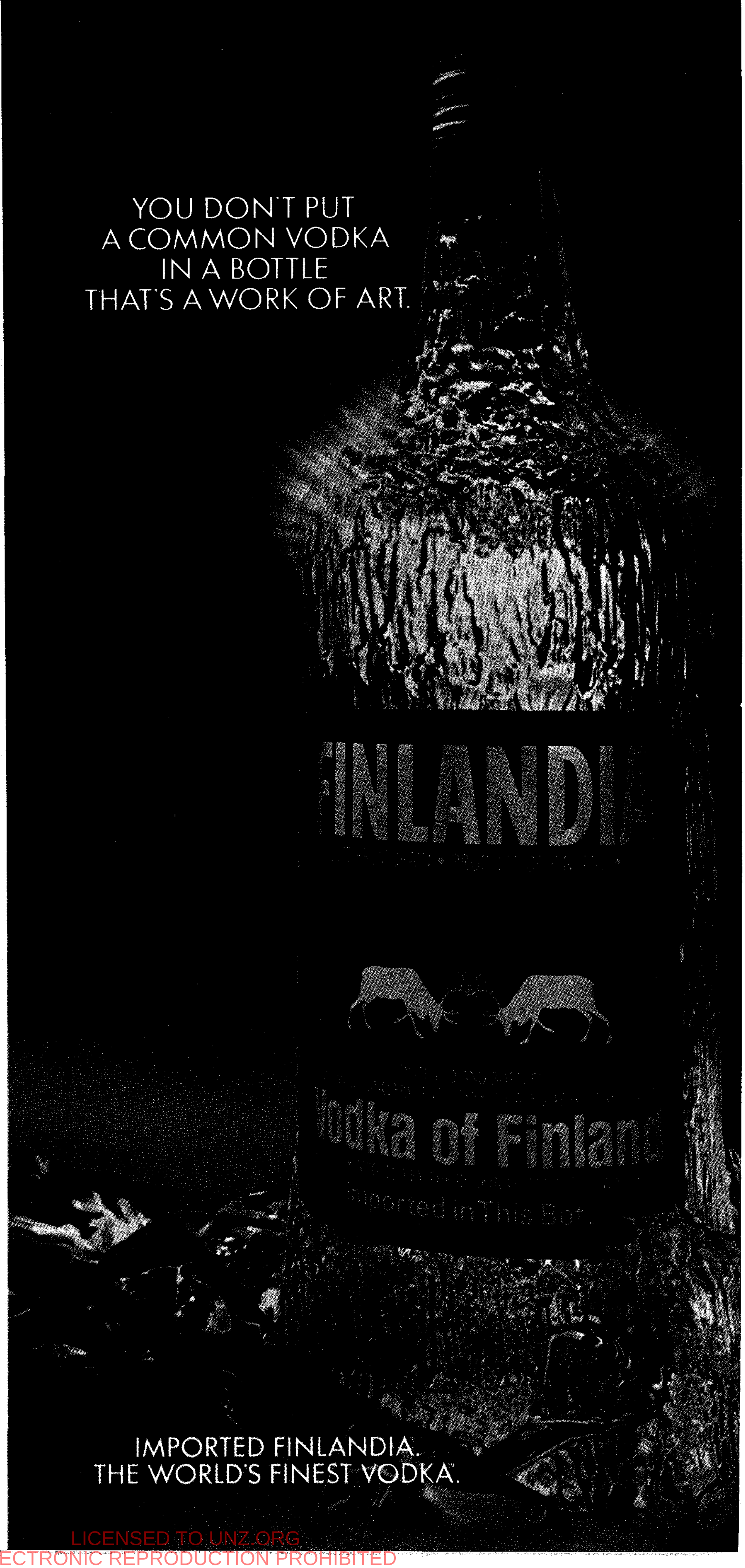
At Time Inc.'s annual meeting last

month, the company announced it would spin off to shareholders its forest-products unit as a separate company, in part to facilitate raising more money to invest in its lucrative cable ventures. Time, ironically, almost went out of the cable business in 1973, when it sold all of its cable ventures except Manhattan Cable to A.T.C. (it has since reacquired control of those operations by buying A.T.C.), then attempted to sell Manhattan Cable to Warner Communications. That deal fell through.

In HBO's Tri-Star venture, each partner is committed to putting up more than $66 million initially to make movies. They will share the profits of the partnership, most of whose films will be released by Columbia. HBO will license many of the films in advance for screening on pay television, and CBS is committed to buying some of the movies for broadcast on its network. When it gets up to full speed, Tri-Star hopes to make twelve to fifteen movies a year at an average cost of about $12 million. The new studio has already announced that Robert Redford will star in *The Natural*, to be directed by Barry Levinson, who did *Diner*. A handful of other projects involving name talent have also been announced.

Silver Screen Partners, a limited partnership underwritten by E. F. Hutton, has been raking in millions of dollars in recent weeks. A prospectus, encased in a classy black binder embossed with silver, spells out an arrangement by which HBO guarantees, at the least, to pay back to investors over a period of about five years all of their money if any film financed by the venture is not profitable. HBO will share profits on the films that break into the black. For the investor, this is a low-risk way to make money from any potential blockbusters. For HBO, it is an inexpensive way to raise money for further production, while gaining exclusive pay-television and syndicated-television rights.

THE RIFT BETWEEN HBO AND the studios results from a fundamental difference in the two businesses. The movie companies make films in hope of hitting it big at the box office. To make money, the studios have to come up with movies that will get people to spend $5 for a ticket. But for HBO, the admissions are guaranteed in advance by the monthly fees households pay for the cable service. HBO's problem is to fill up all of those hours with enough entertainment to keep current viewers satisfied and to attract new subscribers. Feature movies account for 70 percent of the airtime on HBO and 50 percent of the titles. Virtually every current film made (except X-rated ones) is licensed by HBO to meet this demand. As the number of subscribers has risen, the cost of



licensing movies has gone up to the point where the rights to show a film for one year can approach the cost of making one.

"What's happened is that on a film like *48 Hrs.*, a relatively successful release, Paramount will be looking for a very substantial license fee," says Biondi. "We've done the deal for well north of $4 million. That's non-exclusive rights for the movie, which will come to us sometime in 1983. And I assume they'll get at least as much from the other pay television services. And that movie didn't cost much more than $10 million. Paramount financed the movie, and, much to their credit, it was a successful motion picture. But we look at that situation and extrapolate a trend." As pay-cable hookups increase over the next few years, "it's very easy to see paying more to license a top motion picture than it costs to make that movie," says Biondi. "We came to the conclusion that it was in our interest to start making movies rather than leasing them."

Assuming an average production cost for a movie of between $10 million and $14 million in the next few years, Biondi figures that HBO, for an investment of $5 million to $7 million a picture, can own from half to three-quarters of a movie for what it would cost to license it for a year. "We can invest directly in the picture as a whole and pick up more rights than we're getting now for the same money," he explains. "Rather than take an equity position in a picture, in most situations we've traded our investment for a class of rights, and we have begun to expand that class of rights" beyond just pay cable "as our investment has grown."

THE NEXT MOVE IS UP TO THE Justice Department, which is expected to rule shortly on the legality of both the Showtime–Movie Channel consortium and the Tri-Star venture. Studio executives last week planned to meet with antitrust chief William Baxter to argue for approval of the Showtime–Movie Channel merger—his staff had reportedly turned it down. Tri-Star should have an easier time getting clearance.

Aside from the antitrust issue, some people are bothered by the increasingly key role HBO is playing in producing movies and determining their content, as well as dominating their pay-cable distribution. HBO programming chief Fuchs downplays this question: "In essence, we are professional programmers who deal with our audience. We don't muddle with the creative process and haven't laid a heavy hand on the talent in Hollywood, telling them what kinds of movies to make. We may, in fact, be the hick that rolled into town, saying, 'Here's a lot of money. Go make pictures.' " ■

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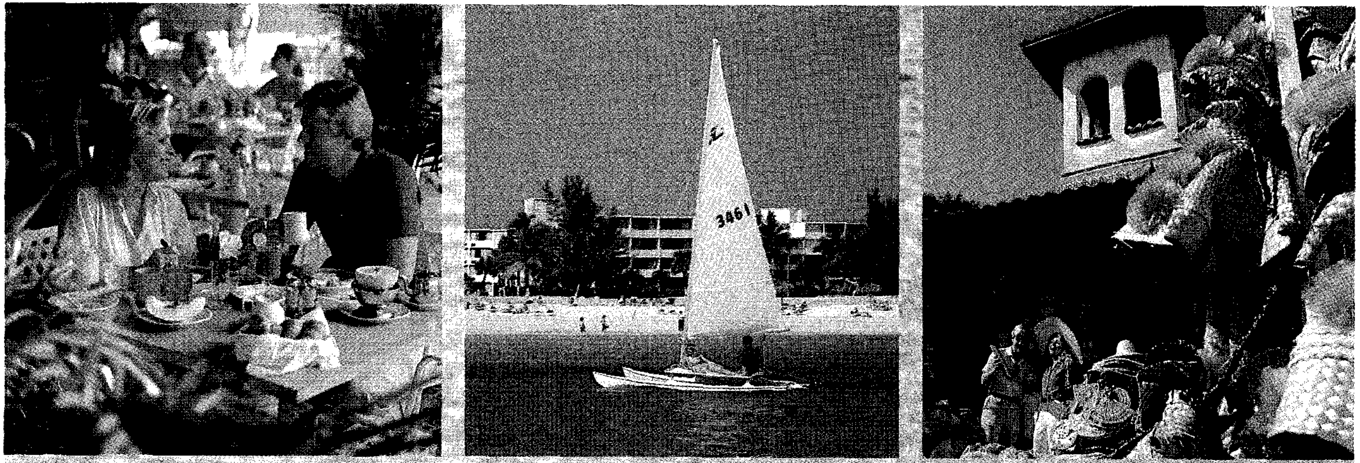

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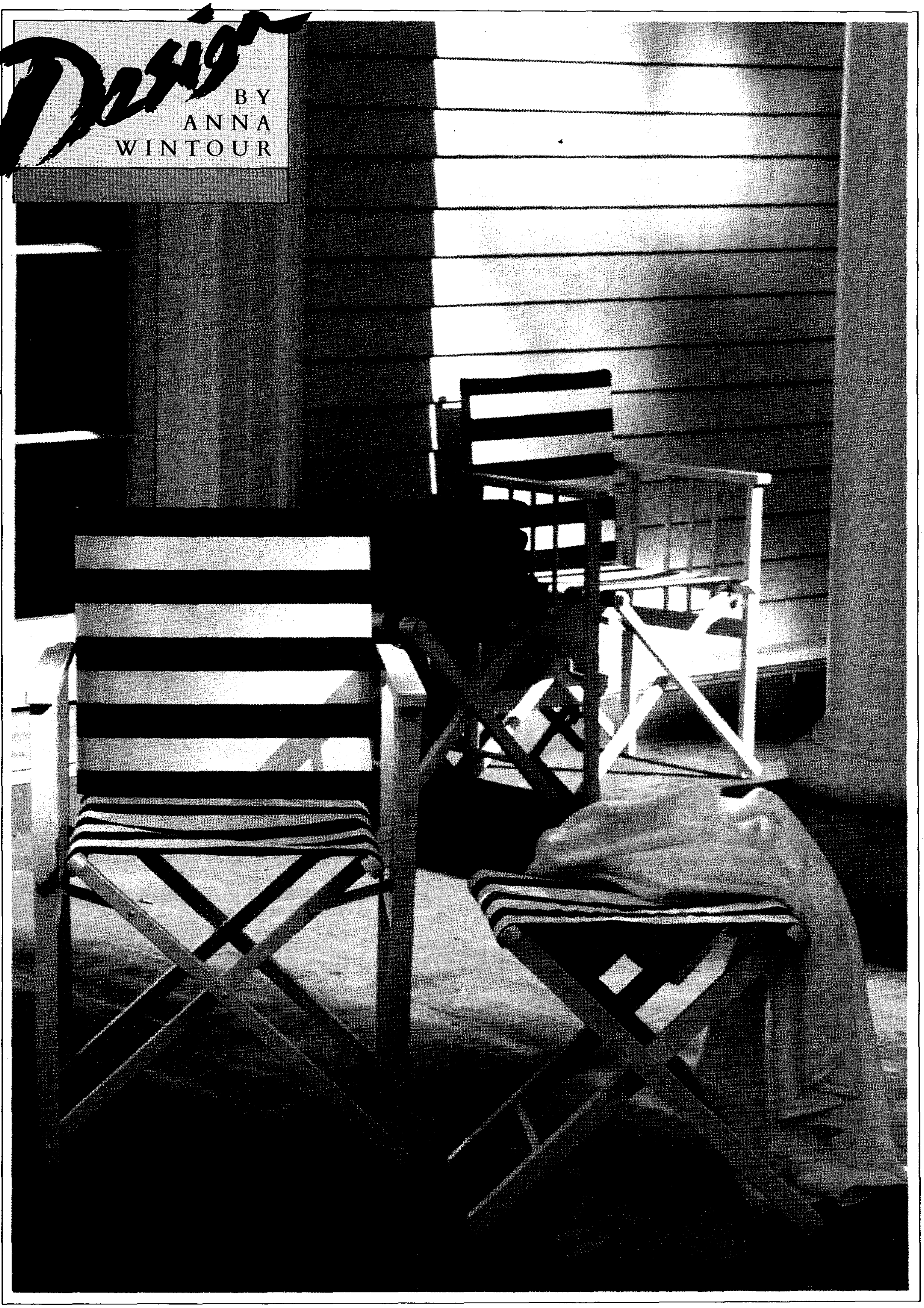
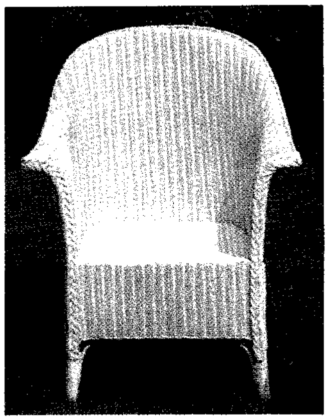


Photographed by Lynn Kohlman

Summertime Blues


Smooth and cool are these old Lloyd Loom chairs. Woven of paper fiber, they're $125 to $375 at the English Way, 115 East 60th Street. Photographed at Beechwood, in Scarborough-on-Hudson.

Is it the warm green grass and the hazy-hot sky that make blue and white so right for summer? Whatever the reason, their crispness will brighten any languid afternoon. And they refresh the equipment for that favorite seasonal sport, lounging around. Here are chairs that go from deck to sand and even back to the city.

The folding director's chairs ($45.95) and stool ($18.95) are at Conran's, 160 East 54th Street and 2–8 Astor Place. The Martex bath sheets are $25 at Bloomingdale's, Lord & Taylor, and Macy's. The espadrilles are from Paul Stuart.

Paint a standard canvas-and-wood deck rocker ($49, postpaid) and folding table ($50) for a crisp beach look. Both are from L. L. Bean, Freeport, Maine 04033. The man's hat is from Paul Stuart. The ice bucket is from James Robinson. The wineglasses are from the Pottery Barn. ■

Associate: Jacques Dehornois.

Ellen Barkin, Face to Face

By Joe Klein

A star is born, part by part.

ELLEN BARKIN IS UNRECOGNIZable when she saunters into the Odeon restaurant for lunch.

"It's my hair," she says. "I cut it."

Indeed, it has been chopped—randomly, it seems—and recently washed, and is matted down punkishly (later, it will dry into an homage to Doris Day—more plausible, but still inappropriate). She is also wearing sunglasses, a heavy tweed jacket, dungarees: SoHo filtered through Queens. But even if Ellen Barkin were *trying* to be noticed, she would be difficult to spot.

"I know," she says. "People tend to remember my performances, not me."

You may have seen her—a fleeting but memorable presence—as the neglected young wife in *Diner,* or as Robert Duvall's daughter in *Tender Mercies,* or as Susan Sarandon's roommate in the original cast of the play *Extremities.* Soon you will have the chance to see her be fleeting and, no doubt, memorable in Sidney Lumet's *Daniel* and Paul Newman's *Harry & Son.* She is a rarity: a young actress who is succeeding because of her ability, not her looks—most specifically, her ability to show the subtle complexities of common people.

The critics have been quick to recognize her talent, especially *The New Yorker*'s Pauline Kael, who has compared her to Marlon Brando and recently wrote of Barkin's performance in *Tender Mercies,* "[Her] few scenes are the high points of the movie. She has something rare in a young actress: power. And she has a great face for acting—her eyes are about a mile apart."

Those who have worked with her are similarly effusive — and similarly unable to describe the source of her power.

"There's something unpredictable about her that's very exciting," says Barry Levinson, who directed *Diner.* "She can give all kinds of unexpected shadings to a line, convey strength and weakness simultaneously. It even extends to the way she looks—she can be very pretty one moment and not so attractive the next."

Levinson remembers one moment in particular near the end of *Diner* when Barkin's character, Beth, learns that she isn't going to have an affair with one of her husband's friends. She says, "You had enough respect for me to call it off," and then smiles—a remarkable smile, at once proud, pained, awkward, tough, and precariously near tears. "Indescribable," Levinson says. "If you could describe it, you'd lose it. It's what makes some actors special."

Sidney Lumet saw the smile and immediately sought Barkin for *Daniel,* the screen version of E. L. Doctorow's novel *The Book of Daniel* (it opens in August). "She has only two scenes," Lumet says, "but one of them is extraordinary. She plays Daniel's wife. There is an argument . . . and she has this incredible ability to seem tough and vulnerable at the same time. You don't have to coax it from her. It's just *there* as soon as the cameras roll—open and injured, and yet proud. It's a singular ability."

And it's now beginning to be appreciated, after . . . a number of years. Barkin will not say how many. "You should never ask an actress her age," she says. "Actually, there's a good reason for that. If they know your age, they won't cast you for certain parts. It doesn't matter how old you really look. If they think you're 22, they'll cast you as a teenager. If they know you're older than that, they might not."

SHE IS OLDER THAN 22. SHE IS old enough, in fact, to have been born in the South Bronx before it burned down. "I remember spending Saturdays killing mice with my father. It was very pleasant," she says. "We moved to Kew Gardens Hills when I was seven."

Her father was a chemicals salesman, her mother a hospital administrator. It was a nice, solid, unexceptional, middle-class Jewish family. "I wasn't born on the other side of the tracks," she says, refusing to lapse into one of the tough, street-smart roles she plays so well. She admits to no childhood experience more traumatic than her career at the High School of Performing Arts—although that, apparently, wasn't any picnic.

"It was three years of torture," she says. "I hated the place, and they didn't like me very much, either. They kept trying to get me to quit. They told me I wasn't pretty enough, I wasn't talented enough. I don't know why I didn't

"People tend to remember my performances, not me."

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leave. I figured if I could make it through that, I could make it through anything."

Her refusal to leave Performing Arts was apparently more a matter of stubbornness than anything else. She had so little confidence in her acting ability that it would be another six years before she gathered the courage to audition for a role. "I guess I'm a slow starter," she says. "At Hunter College, I wouldn't even commit myself to drama. I took acting but majored in ancient history."

After three years at Hunter, she took three more years of acting classes with Marcia Haufrecht. Meanwhile, she worked as a waitress in various Greenwich Village and SoHo restaurants, surrounded by other would-be actors, who talked constantly about auditioning for this or that. "I don't know why I couldn't do it," she says. "I would buy *Back Stage* and check out the open calls, but . . . I don't know. Toward the end, the pressure really was building on me. I'd hide in my apartment, with the lights off and the phone unplugged, for days."

Actually, she never did get up the nerve to walk into an audition uninvited. She haunted the little theaters, where struggling actors perform the works of struggling playwrights before tiny audiences composed mostly of other struggling actors and playwrights. One night, watching several friends struggle at the Ensemble Studio Theater, she was "discovered" by a director sitting in the next seat who must have liked the way she sat. He asked if she'd audition for a role in his next play, and she said sure. She won the part, which led to . . . more waitressing, and waiting, and other roles performed before envious peers on obscure stages. If nothing else, the work gave her some confidence.

"We were auditioning for a play called *Shout Across the River,*" says Bonnie Timmermann, casting director at the time for the Phoenix Repertory Company. "We must have looked at every actress in New York. It was a very demanding role, an abusive young British girl. Ellen was one of the last to come in, maybe the last, and the competition was very stiff, people like Amanda Plummer. But Ellen had sent in a picture, and there was something about it that I found really interesting. So I asked her to come in . . . and it was one of those situations where the room changed colors as soon as she opened her mouth. She had a perfect British accent, but more than that, she just *became* the role, took it over. It was stunning."

Timmermann was so excited that when the play opened she called other casting directors and theatrical agents to come see her discovery. One of the people she called was an agent named David Guç, who didn't get to see the play but agreed to meet with Barkin.

"I took Ellen on as a client before I'd ever seen her act," Guç says. "Why? Well, she was the only person who ever walked into my office and said 'I'm going to be a movie star' whom I actually believed."

SHE WAS CONFIDENT ENOUGH now to quit waitressing, admit that she was an actress, and devote herself full-time to looking for work. "And you know what?" she says with a smile. "*Nothing happened.* For five months, nothing. David Guç was very helpful—he was getting me auditions, but more important he was *feeding* me. He'd take me to lunch, and that would be my meal for the day. At one point, I was down to my last $11.32."

Guç says he never lost confidence in her ability, despite the fact that reactions from casting directors were often mixed. "One told me that Ellen didn't have much of a future, because she had squinty eyes. . . . And it's true: She does. After that, whenever she came into my office, I'd say, 'Ellen, open your eyes.' It became a joke between us."

Barkin's squinty eyes, her bumpy nose, and her less-than-absolutely-perfect teeth were especially unpopular among the people who cast television commercials. "I never did one," she says, "and it's not because I didn't try."

She had more success, though, landing small roles in television movies and several appearances on a soap opera—*Search for Tomorrow.* "Actually," she says, "they were all the same role: the girl from the wrong side of the tracks who lures the sweet young heroine into trouble. I didn't mind it. In fact, those parts usually were a lot more interesting than the sweet young heroine. Toughness like that is usually a defense, a way to conceal pain. I felt I had a responsibility to give real life to those people. . . . But still—deep in my heart—I wondered why I wasn't being cast in sweet roles."

But then, even if she had been, she probably wouldn't have played them very sweetly. The role of Beth in *Diner,* for example, might easily have become a saccharine, dopey made-for-television caricature in the hands of a lesser actress. Barkin gave the character layers of dignity, uncertainty, strength, and weakness; according to Ellen Chenoweth, who cast the movie, all of it was there from her first reading: "I'd seen Ellen in *Shout Across the River* and a couple of other things. From what Barry [Levinson] told me about the part, I figured she'd be just right. We auditioned lots of men for that movie, but we didn't have to do many women—as soon as Barry saw her read, he liked her."

Levinson remembers the audition well. "It was in New York. She read the scene where Beth argues with Shrevie [her husband] about his record collec-

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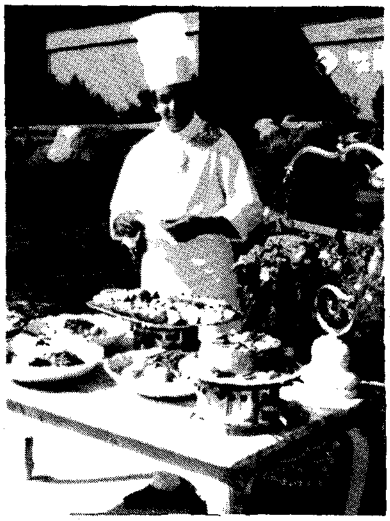

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"...She will prep for two weeks for a walk-on..."

tion, and she was doing all these unexpected, subtle, *wonderful* things with the lines."

Barkin is not one of those actors who talk endlessly about *craft.* She admits to being a New York—as opposed to a Los Angeles—actor, someone who "will go to the library and read and study for two weeks to prepare for a walk-on role." She spent two weeks traveling with country-music singer Moe Bandy to prepare for what turned out to be two scenes—the original part was much larger—in *Tender Mercies.* "The whole thing is relaxation," she says. "I spent nine years in acting classes learning how to relax."

SINCE THE PREMIERE OF *Diner,* IN 1982, and *Tender Mercies,* this spring, a day has not passed that Ellen Barkin's face hasn't appeared on a movie screen somewhere in America. With the amount of work she's done recently, it may be years before a Barkin-less day occurs. "The interesting thing about all this work," David Guç says, "is that it happened independently of *Diner.* She is the only client I've ever had who will come out of 95 percent of her auditions with job offers. She has this chameleonlike quality, the ability to become whatever a role demands. You may not believe this, but she can even be glamorous."

This summer, in addition to *Daniel,* she will appear in *Eddie and the Cruisers* as a television reporter. She'll also be seen on television as a young wife, abandoned with three children, in an adaptation of Grace Paley's *Enormous Changes at the Last Minute.* In the winter, *Harry & Son* will open (she plays Robby Benson's girl friend, another fleeting role), and by the time all those have run their course, it probably will be time for *Buckaroo Bonzai,* a movie in which she'll have her first leading (and, according to David Guç, glamorous) role. "It's a space fantasy," she explains. "It's as if Terry Southern had written *Star Wars.* None of the characters are quite what they should be—just my kind of thing."

With all the work, her personal life has no doubt suffered, but she doesn't like to talk about that. She has a boyfriend. She lives in Manhattan. She likes to read nineteenth-century novels—her favorites are *The Portrait of a Lady* and *Madame Bovary.* Aside from that, she has become somewhat notorious for her weight-lifting ability. In the May issue of *Self* magazine, Barkin is featured—much to her dismay—as a "hot new American-made body" and is quoted—to her horror—as saying, "Anyone who's serious about weight lifting wears only minimal clothing. I put on the skimpiest tops and bottoms, so I can see those muscles—gleaming with good-feeling sweat—popping out at each push."

Which may be why she's better known at her health club for her muscles than her acting. "When *Diner* came out," she says, "a guy came up to me at the club and said, 'Hey, there's a woman in *Diner* who looks a lot like you.' "

Despite her omnipresence on the screen, she remains rather spectacularly anonymous. It is, perhaps, the ultimate tribute to her craft, but it can be galling at times. Sitting at the Odeon for lunch, picking at a chicken salad, she spots a friend—an artist—and waves. The fellow quite clearly doesn't recognize her. She waves harder, rising from her seat. The artist, perplexed, approaches her table and finally makes the connection.

"You didn't recognize me?" she asks.

"New hairstyle?" he asks.

"That's it," she says. "It's gotta be my hair."

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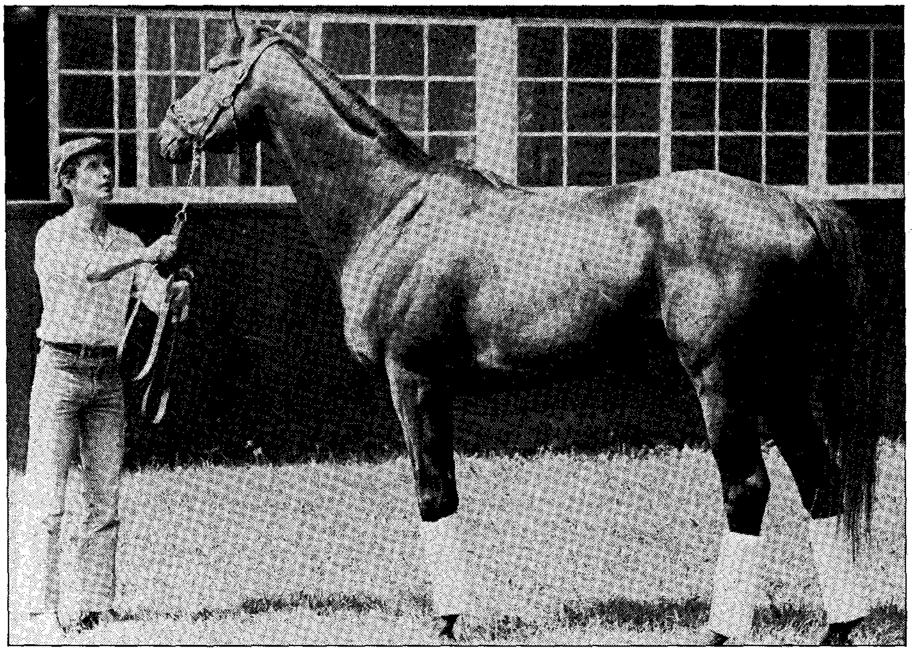
HORSEY SET

"...August Belmont IV owns a one-third share in a three-year-old named Caveat, who may start the Belmont as the favorite..."



Caveat: *Will he win it in the stretch?*

THE MAN'S NAME (AND NUMERAL) IS August Belmont IV. The Belmont Stakes, being run this Saturday for the 115th time, is named for his great-grandfather, and Belmont Park, the site of the race, was built by his grandfather. The current Belmont isn't certain how many Belmonts he has attended. This much he is certain of: It hasn't been a whole lot of fun being a Belmont on the day they run the Belmont Stakes.

He was recalling the times he stood in the winner's circle, a smile fixed on his face, handing the huge solid-silver trophy, a Belmont-family heirloom, to the owner of the horse who had just won that year's Belmont.

"My grandfather's widow, Eleanor Belmont, used to give the cup away," Belmont said recently. "When she decided I was old enough—this would be in the early 1930s—I was sort of dragooned into doing it. Without much desire on my part, because I didn't know anybody there and I didn't know anything about it." He's retired now, a former president and chairman of the investment-banking firm of Dillon, Read & Company who rarely leaves his farm on Maryland's Eastern Shore.

Since it isn't every day that I get to ask a Belmont about his track, his race, his trophy, his grandmother, the questions weren't in my usual hard-hitting style. I wondered if he remembered his first Belmont. "No, I really don't," he said. "I went to the races as a small kid with my grandfather, but I didn't know what I was seeing. It may have been the Belmont; it may have been nothing."

But Belmont did remember Mrs. W. P. Stewart, whose horse won in 1938. "I gave the cup to Mrs. Stewart for Milkman," he said. "I remember being there for that one." The fact is, the horse's name was Pasteurized. So you've probably got the picture: Belmont, Shmelmont, this was no lover of the game.

All that has changed. Saturday, when the horses race the grueling mile and a half that is the final event in the Triple Crown, Belmont will be delighted to help out with the trophy presentation. The difference this year is that, just like old Granddad, he owns a horse. Belmont has a one-third share in a three-year-old named Caveat, who may enter the starting gate as the favorite and reach the wire as the Belmont family's sixth Belmont winner, but its first since 1917.

When Sunny's Halo won the Derby, five weeks ago, Caveat finished third. But it was the way he made up ground in the mile-and-a-quarter race that told people he was a natural for the longer Belmont. Breaking from the outside post in the twenty-horse Derby, Caveat needed a compass to find the rest of the field. He was just beginning to pass horses, making the one strong run that usually brings him close, when a tiring horse drifted into his path.

"He came out into me and forced me further out," said Caveat's trainer, Woody Stephens. Horse trainers and fight managers are terrific about sharing the first person with their athletes. Caveat had to start up again, and there wasn't dirt enough and time. He missed all the roses by about two lengths.

Belmont, who still isn't used to cheering for his silks, didn't have much of a view. "It was raining," he explained, "and there were umbrellas up. But he was coming like hell at the finish. You could see that."

Two weeks after the Derby, we had the Preakness winner, a long shot with the mangled name of Deputed Testamony. He is expected to try the Belmont. Sunny's Halo, who ran out of the money, will pass up the race.

Stephens kept Caveat out of the Preakness and sharpened him last week with a mile-and-a-sixteenth race over the Belmont strip. He won by blowing past the field in mid-stretch, a move the bettors will remember on Belmont day.

Well, not all of them. "The move Caveat made in the Derby was the typical sucker's move," argued Andy Beyer, author of the forthcoming book *The Winning Horseplayer*. "Few horses can go a mile and a quarter. So anybody who can keep running at that distance will always pass a few dead pieces, like Caveat did. But what he did was totally illusory. You want to find a horse who can sustain his pace for an entire race."

That horse may have turned up over the Memorial Day weekend in the Peter Pan, an important Belmont prep. Slew o' Gold, a son of 1977 Triple Crown winner Seattle Slew, stayed near the lead and romped by an impressive dozen lengths.

Still, Caveat's trainer says he wouldn't trade saddles with anyone. And August Belmont IV is about as excited as a Belmont can get. "It's got to be exciting," he told me. "Sure."

It was time for another of my tough questions. Would he be betting on

Photograph by Tony Jerome

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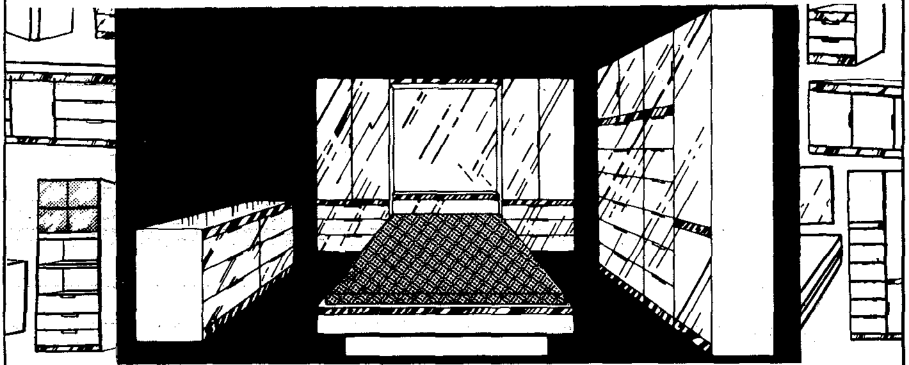

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Caveat? "I don't bet on my horses," he said. "To be running for a big wad is good enough for me. Going out to bet seems kind of silly."

THERE'S A RARE EVENING OF BOXING AT Madison Square Garden on June 16, a title fight between Davey Moore, the W.B.A. junior-middleweight champion, and Roberto Duran, who has been washed up for three years. At least that's one slant on this curious match.

Moore, 24 years old this week, is virtually unknown here, despite the fact that he's undefeated, won his title sixteen months ago, has defended it three times with knockouts, and has nine kayos in his twelve professional fights. As if all that weren't impressive enough, he's from the Bronx.

"This is a Catch-22 situation," said Leon Washington, Moore's manager. "If Davey knocks him out, they'll say Duran had nothing left. If Duran wins, they'll say Davey wasn't qualified."

Duran, who turns 32 the night of the fight, has fought six times since his "*no mas*" retreat from Sugar Ray Leonard, in November 1980. He has four wins and two losses and needs a girdle. I wouldn't say that if I thought the former lightweight and welterweight champion was still one of boxing's greatest 135-pounders. Now he's trapped inside a body trying for the 154-pound title. On the other hand, there is one piece of evidence that Duran is finally punching at a weight he's comfortable with. His last fight, almost five months ago, produced his first knockout in three years. He stopped Pipino Cuevas, a once impressive welterweight champion. "Cuevas was a shell," Washington insisted. "Duran has been lackluster since that second fight with Leonard. When your time is up, you should step out."

Duran's people can't agree. His new manager, Luis Spada, said Duran will weigh no more than 153, the same weight that worked so well against Cuevas. "Before Cuevas, he was in lousy condition," Spada said. "He quit against Leonard because he was out of shape."

Suddenly, there is talk that if Duran beats Moore he will move up to a rich fight with Marvin Hagler, the middleweight champion. Not right away, Spada said. He mentioned Thomas Hearns. There are fight buffs who think it can happen, who believe Duran has at least one great night left in him. "That's what they thought about Muhammad Ali when he went in against Larry Holmes," Washington said. "But all he did was make them look like assholes."

There are unanswered questions about Moore: his stamina, his ability to take a punch. Duran is undoubtedly the better boxer. He has 56 knockouts in his 75 wins. His chin is iron. *No mas.* He won't win.

The Underground Gourmet/Colette Rossant

A TASTE OF THREE COUNTRIES

"...At Abyssinia, you sit on three-legged Ethiopian stools, low to the ground, like honored guests in an African village..."

IS ERSATZ AFRICA AS GOOD AS THE REAL thing? At **Abyssinia** (35 Grand Street, 226-5959), a new Ethiopian restaurant in SoHo, it's a lot of fun trying to decide. A large Ethiopian cross and two or three woven baskets decorate the dining-room walls. The tables—each covered with a dome of straw that is removed and hung on the wall when your food is brought—are coiled baskets, low to the ground, and you sit on authentic three-legged Ethiopian stools, like honored guests in an African village. (As you sit down, you may fall backward off your stool—all part of the fun.)

Abyssinia's exotic menu is divided into four categories—vegetarian, fish and poultry, beef, and lamb dishes (come with friends and share one of each)—and all of the food is served on metal trays covered with very large white crêpes called "injera." They replace your fork and knife, and it takes practice to eat this way; you'll end up licking your fingers. The two young waiters, handsome as Ethiopian princes, silent and serene, move from table to table making sure everyone has an endless supply of crêpes.

Doro wot ($8.25) is marinated chicken, exceedingly tender and delicious, served in a very thick, spicy red-pepper sauce called berberé sauce. Did I say spicy? It takes my beer and those of my three friends to cool down my palate. Equally tasty though not as fiery is zegeni ($7.75), a beef stew with ginger, garlic, other mysterious spices, and the ever present berberé sauce (a lot more sauce than meat, which is true of practically every dish here). The one lamb dish, ye'beg alitcha ($7.25)—its sauce has a strong taste of turmeric mixed with onion and spices—is unquestionably the best of the three, although again it is skimpy on meat.

The kitfo ($9.75), Ethiopia's version of steak tartare, is excellent and worth the fifteen-minute wait. We fill the time by eating azefa wot ($5.95), a lentil salad reminiscent of its French counterpart, only spicier, and yegomen wot ($6.50), a mixture of overcooked potatoes and kale. The whitefish yasa wot ($6.95) is disappointing, bland in spite of its berberé sauce. (What's wot? I wonder.) And an Abyssinian salad ($5.25) turns out to be iceberg lettuce (I wish we still boycotted it), green peppers, onions, and tomatoes in a decent vinaigrette—about as Abyssinian as I am.

The restaurant's six desserts (two of fruit) are unremarkable (on one occasion the papaya, $3.25, was unripe), so it's a good idea to walk up to Andras, at 177 Prince Street, for espresso and some pastry.

No liquor or wine (except an Ethiopian honey wine), and the beer is expensive ($2.25); better to bring your own wine.

Abyssinia is open Monday through Saturday 6 to 11 P.M., Sundays from noon. No credit cards.

Food—Very good
Service—Efficient
Ambience—Soothing

Abyssinia: *Waitress Sosena Shiferaw with specialties.*

IF YOU CARE DEEPLY ABOUT décor, **Christine's** (208 First Avenue, near 12th Street, 475-9331), an ugly, long luncheonette bathed in fluorescent light, with Formica tables and paper place mats, may not be for you. But the waitresses are so personable, some of the food is so good, and all of the prices are so low that, if you're smart, you'll avert your eyes and stay.

Christine and Zbigmiew Ciezadlo came to America five years ago from Poland, and they work day and night in the restaurant they opened a year ago with their savings. Every day the specials are marked on paper plates taped to the top of the stove (the price of an entrée includes two vegetables). The kielbasa comes from a local butcher, and everything (except the canned corn, peas, and string beans) is cooked fresh on the premises. Unfortunately, Zbigmiew believes that Americans dislike spicy foods, and the kitchen holds back when seasoning his dishes.

One evening, a young woman sitting near us is leafing through the *Voice* and eating a steaming bowl of soup. My guest leans over to ask her what she's eating. "Take it—it's the best," she says. "Mushroom barley [$1.50]. I come here at least once a week just to have it." Indeed, thick with mushrooms, barley, and vegetables, it is a real Middle-European version of this hearty soup. The red borscht ($1.10) is full of vegetables—white beans, red cabbage, rutabaga, beets, and potatoes in a mild, slightly sweet broth. The potato soup ($1.10) is thick and peppery, with firm cubes of potato and lots of fresh dill. We share an order of assorted boiled pirogen ($2.50), eight delicate dumplings, similar to Chinese wontons, filled with cheese, beef, potato, and sauerkraut and mushrooms, dabbed with melted butter, and served with fried onions or, for 35 cents extra, cool sour cream; peasant dishes rarely attain this elegance.

My friend loves her stuffed cabbage ($3.50), two huge rolls enveloping a mixture of rice and pork, nestled in a salmon-colored, bisquelike cream sauce tasting of sweet fresh cabbage and with a pleasant hint of tomato. Shake on some black pepper to make it even better. Her side dish of cucumber slices in

Photograph by Ted Hardin.

"...At Christine's: hearty mushroom barley soup and delicate boiled pirogen..."

sour cream with dill is cool and refreshing. I choose one of the specials of the day: veal goulash ($4.50), a generous portion of tender, although dry, meat in a rather ordinary brown gravy. It comes with two enormous boiled potatoes. My side dish, a mixed green salad, is a perfect specimen of iceberg lettuce and cardboard tomatoes.

At a late Saturday lunch, I try potted beef ($4.50) and am unhappy; it is quite dry and dull, although its mushroom sauce is well seasoned, and my side dish of sauerkraut is smooth, dark brown, and delicious. My friend is very pleased with his boiled beef ($4.50), however, topped with a piquant and sophisticated horseradish sauce and accompanied by a colorful array of steamed vegetables. We share blintzes ($2.50) for dessert; the crêpes are light, crisp, and delicate, but their applesauce filling tastes canned. A better choice is Zbigmiew's homemade babka, light, sugary, and loaded with raisins—a large slab is only 50 cents.

The restaurant has no liquor license (even beer isn't welcome; the owners don't approve of drinking).

Christine's is open Monday through Saturday 6 A.M. to 9 P.M., Sundays from 7 A.M. No credit cards.

Food—Good
Service—Attentive
Ambience—Plastic and noisy

PRACTICALLY A LANDMARK ON THE CORner of Spring and Sullivan, **Napoli** (200 Spring Street, 226-9729) is the quintessential neighborhood Italian restaurant. Run for the last quarter-century by the Latalardo family, it occupies two large rooms: One is paneled, dark, and narrow, with a long, old-fashioned wood bar and six tables; a noisy TV is stuck high in a corner, and fake plants hang by the window. The main dining room is square and brightly lighted, with Italian platitudes adorning the wall. On weeknights, the neighborhood people sip their drinks and talk. On weekends, the population changes as visitors to SoHo wander in.

No tablecloths here, just plain paper mats. On the wall is a blackboard listing the daily specials, which always include a soup, a pasta dish (chef Emilio makes his own pasta), and several meat entrées. The waitresses are local women, young and familiar, but not always quick enough for the weekend crowd (you can never be sure that your soup will arrive at the same time as your friend's antipasto). But a basket of bread—a crusty Italian loaf and soft, hot, lightly salted breadsticks to slather with butter—arrives right away to appease your hunger.

Baked clams oreganata ($4), six of them, are delicious, piping hot and tender, with well-spiced bread crumbs, oregano, and olive oil. The soup of the day, chicken ($1.75), is bland but has a comforting poultry taste and lots of pastina (tiny bits of pasta); it's served with grated Parmesan for you to add at will. Bean-and-pasta soup ($1.75) is thick and hot but lacks complexity, perhaps due to the overcooked pasta. A stuffed artichoke ($5.90) is slightly overcooked, too, but its stuffing of bread crumbs and herbs is light, garlicky, and aromatic from a good dose of olive oil. The house salad ($2.75) is a large bowl filled with two types of lettuce, chick-peas, and sliced onions in a creamy house dressing (my prejudice against house anything notwithstanding, it is delicious).

A large sausage-and-mushroom pizza ($9) is excellent, with a crisp crust, spicy tomato sauce, and fresh mushrooms; small individual pizzas prove to be not as moist or flavorful. One of our group orders spaghetti with meatballs ($5.75). "I feel like something that will remind me of the *pensione* where I stayed in Rome," she whispers at our astonishment at such a choice. The meatballs are very light and delicately spiced, but the tomato sauce and spaghetti are ordinary. The dish of the day, a fricassee of chicken called "chicken scarparelli" ($7.25), is unusually light and elegant. The small chunks of chicken, perfectly braised with lemon slices and hot little peppers, come with fluffy potato croquettes. If you like tripe, Napoli has the best in the city ($6.50). Cut in small strips, served with a very good, thick tomato sauce and that freshly grated Parmesan on the side and accompanied by a vegetable (often broccoli sautéed with garlic), it is supreme, tender and juicy. Other dishes include moist and cheesy eggplant parmigiana ($6.90) and excellent lasagna ($5.50).

For dessert there is cheesecake baked by Emilio ($2.25); it has an unsweetened taste—delicious—but is too cold. Emilio's specialty, strawberries in sweetened red wine served with a dollop of whipped cream ($3), is refreshingly simple. Fine with everything: Napoli's good, strong espresso (75 cents).

In addition to liquor and wine (the house wine is not very good), the bar has two beers on tap, plus several bottled brands, domestic and imported.

Napoli is open Monday through Saturday noon to midnight, Sundays till 11 P.M. MasterCard, Visa.

Food—Good
Service—Slow
Ambience—Casual

Where to get a good look.

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Belleville, Newark Honda
165 Washington Ave.

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New York Suzuki
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Brooklyn, NY
Bayridge Honda
8801 Fourth Ave.

Carls Honda
9920 Farragut Rd.

Plaza Cycles
2722 Nostrand Ave.

Danbury, CT
Richard W. Hall
37 Lake Avenue Ext.

Englewood, NJ
Cycle City II
185 S. Dean St.

Fairfield, CT
Bill Parmelee Cycle
154 Kings Hwy. Cutoff

Freehold, NJ
Freehold Honda
Rt. 9 S. Freehold Shp. Cn.

Freeport, NY
Sunrise Honda
157 East Sunrise Hwy.

Hicksville, NY
Long Island Honda,
Kawasaki
250 Old Country Rd.

Hope, NJ
Tramontin Harley-Davidson
Rt. 80, Hope Interchange

Huntington Sta., NY
Suffolk County Honda
132 W. Jericho Turnpike

Liberty, NY
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Middletown, NY
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Mineola, NY
Honda of Mineola
336 Jericho Turnpike

Newburgh, NY
Honda Cycle & Power
Equip. of Newburgh
28 Windsor Hwy.

Newton, NJ
Millers Culver Lake Marine
R.D. #3

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North Haledon, NJ
Dean of Sports
845 Belmont Ave.

North Plainfield, NJ
V.I.P. Honda/Kawasaki
555 Somerset St.

Norwalk, CT
Norwalk Honda-Yamaha
536 West Ave.

Poughkeepsie, NY
Dutchess Recreational
Vehicles
121 Freedom Plains Rd.

Queens, NY
Cross Bay Honda
161-49 Cross Bay Blvd.

Riverhead, NY
Riverhead Honda
1199 Rte. 58 & Harrison

Riverside, CT
James R. Ransom
1117 Post Rd.

South Orange, NJ
Ralphs Cycle Shop
168 Valley St.

South Toms River, NJ
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Route 166

Staten Island, NY
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BEST BETS

The best of all possible things to buy, see, and do in this best of all possible cities.

By Nancy McKeon and Corky Pollan

Chino and the Man

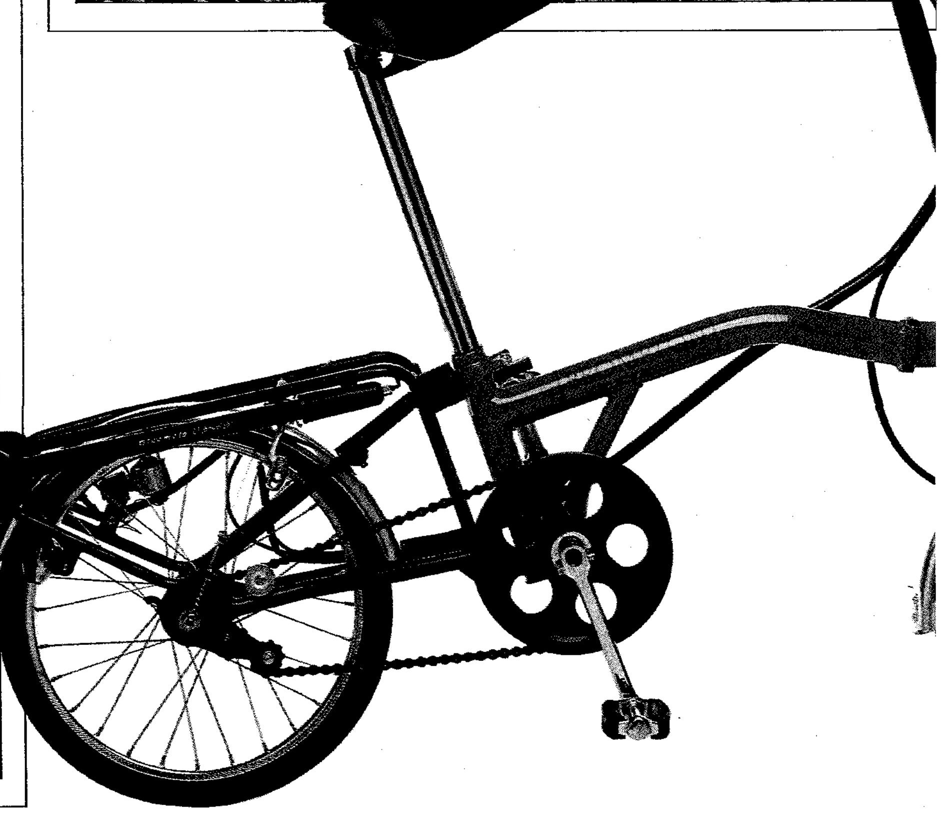
Traditionalists can forgo scouting used-clothing stores for that mainstay of a summer wardrobe—all-cotton-chino pants. Camouflage has chinos ($29.50) that are made today by the same Georgia company that has been making them since the 1950s. And to wear with them—or swim trunks or solo—classic football jerseys by Russell, of Alabama, that classic sporting-good-maker. Softest cotton, three-quarter sleeves, and extra long (but guaranteed to shrink), they come in these colors plus black ($16). All-American summer, hurrah!

CAMOUFLAGE/*141 Eighth Avenue, at 17th Street/741-9118*

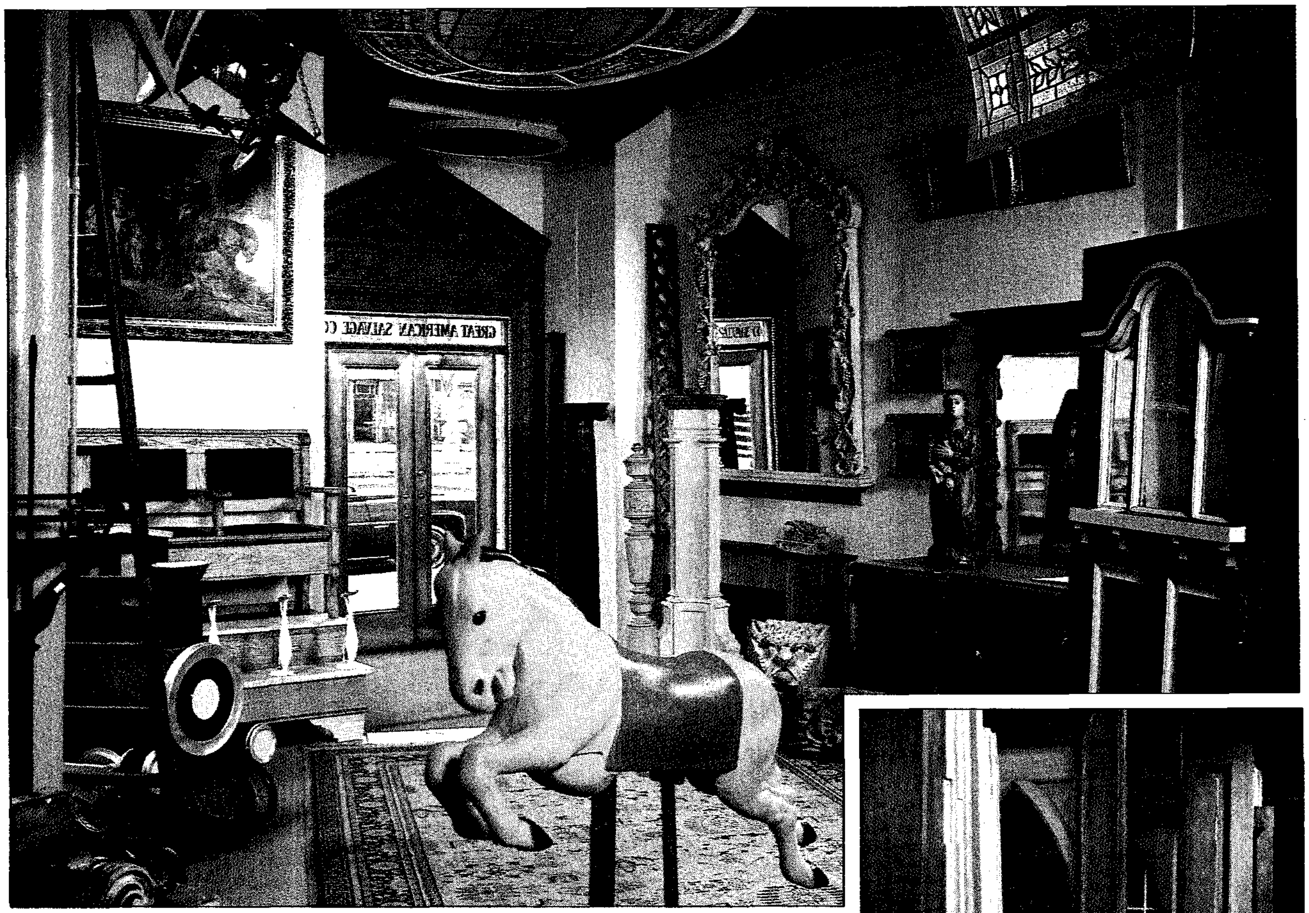
Herb Your Appetite

If you have spring fever and want to catch a lover, try tea made from fresh catnip. Or sprinkle variegated tricolor sage, with its tiny white blossoms, on a veal roast. Or spread minced lemon balm on grilled fish. Or add sweet purple basil (a nouvelle cuisine prerequisite) to ripe tomatoes. Or scatter lemon thyme with purple buds on baby squash. If all fails, ask Donna, the herb queen at Dean & DeLuca. She may suggest Greek oregano for more bite or Italian oregano for the timid soul. Or fresh pineapple mint or French tarragon (the best in the city—just like you'd find in Paris). They may perform miracles. These herbs and many more will be available year-round; $1.45 to $1.75 for a very generous bunch. **—Colette Rossant**

DEAN & DELUCA/*121 Prince Street/254-7774*



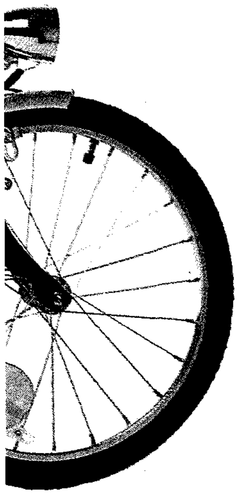
Photographs: top, Steve Lesnick; left, S. Baker Vail; bottom, Aaron Rezny

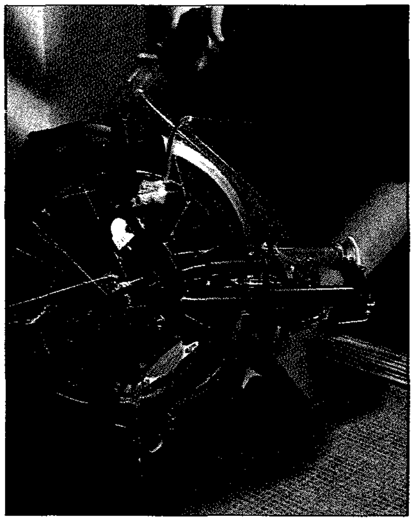


The Past Roundup

Why wasn't the Great American Salvage Company in New York when we went trekking around in the Connecticut mud last spring in search of an antique pedestal sink? Never mind: President Steve Israel has brought down a terrific amount of inventory from his warehouse and shop in Vermont, and he's here now, with sinks ($275 to $345) and lighting fixtures ($85 to $2,500) and paneled front doors ($125 to $725)—all displayed in a splendor that seems quite appropriate. There is the occasional carousel horse too, as well as those little metal airplanes that used to make us so sick at amusement parks. There's even the entire façade of a movie palace, the Norris Theater, from Norristown, Pennsylvania. And a Stone Room, with terra-cotta and granite ornaments from buildings that are no longer with us. And *more* where they came from.

GREAT AMERICAN SALVAGE COMPANY/*34 Cooper Square / 505-0070*





To Have and to Fold

I thought we had a rule around here: no more teapots and no more folding bikes. But this very handsome three-speed model from England came our way, and there went the rule. It's built sensibly low to our ever eroding streets, has a heavy-duty rubber shock absorber and a seat whose height is adjustable. There's a headlight (with generator), a sturdy attaché-case carrier, and an air pump. It weighs 26 pounds, and when folded is the size of a bag of groceries. But unlike a bag of groceries (or any other folding bike we've seen), you needn't clutch it to your bosom to cart it about. It can be wheeled right through your lobby on little wheels you don't even notice when the bike is open. That means no axle grease on your Paul Stuart pinstripes or your Yohji Yamamoto, no smirks from the doorman. And at $500, it will do quite nicely until big city bikes learn to hide in the hall closet. Now, if only it could make tea. —**Jordan Schaps**

BROMPTON FOLDING BICYCLE/*Turpan Sanders / 386 West Broadway 925-4040*

Photographs: top and right, Wolfgang Hoyt/ESTO; bottom, Richard Pan (shoes from Santini e Dominici).

A DAY AT THE RACES: THE SURPRISINGLY SIMPLE SECRETS OF

GOOD NEWS. THERE'S A SIMPLE WAY TO LEARN THE LANGUAGE OF THE HORSES SO FAST THAT JUST TWO HOURS AT BELMONT WILL MAKE YOU GIVE UP SOFTBALL FOREVER.

BY JERRY ORBACH

"And for me, my wife Elaine, and our close friends, softball used to be the big pastime whenever I got an afternoon off from 42nd Street. Then one day a friend took us out to Belmont and it grabbed us. Right at the Gate, they give you this really helpful brochure that's your key to where everything is and how to pick the promising horses. From the beautiful, green Paddock area where you check out the horses up close to having instant, informed fun placing your first bet—for as little as a dollar. You learn, for instance, 'Quinella' isn't a mosquito repellent—it's choosing the two horses that will finish 1st and 2nd in either order. And 'Exacta' simply means picking them in that exact order. Now that we know how to figure the horses, maybe the nicest thing is how our group has expanded. Try it yourself. It's the liveliest way we've found to entertain a bunch of friends!"

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GIRL OF HIS DREAMS

"...Twyla Tharp's latest is too sentimental; the decor for A.B.T.'s new *Sylphide* is an example of conspicuous consumption..."

Misty: *Carberry, Baryshnikov in* Once Upon a Time.

Photograph by Martha Swope.

Once Upon a Time, THE LATEST WORK unveiled in **American Ballet Theatre**'s current season at the Metropolitan Opera House, is so negligible it's hard to believe it's by Twyla Tharp. Lately Tharp has been hard at work with her own company, producing danced chronicles of cosmic calamity and domestic mayhem. Maybe this flimsy little romance, to some tuneful Glazunov, is her idea of a long, restful weekend in the country.

She tries to give us the Mikhail Baryshnikov of our dreams—the virtuoso, yes, but dressed for a fantasy not of the stage but of real life. He's wearing a gray silk shirt, a loosely knotted tie, gray trousers with an easy cut; Santo Loquasto has slipped a hint of *Great Gatsby* nostalgia into his costume. He's waltzing gently with Deirdre Carberry—a young, unformed girl. She must be *his* reverie. Intermittently she wafts away from him, only to appear again, perhaps from an unexpected corner of the stage, and head straight for his sheltering arms. He's tender toward her, and gallant, almost worshipful, though we can't quite see what it is in her that inspires him.

She may be the girl of his dreams, but she's insubstantial; even when she holds the stage alone for a moment, she has nothing in particular to do. She decorates the air with pretty, inconsequential moves of the torso and arms. Dancing by himself, Baryshnikov comes into his own. His solo passages—some as brief as a few bars, with his partner hovering at arm's length—are an inventory of effortless spins paced every which way, of sallies into the air in positions that should be awkward but that he makes infinitely graceful. The charm of it is that his feats never once disrupt the lilt and momentum of the waltz.

Three other pretty, petite women, in gowns rather more dated than Carberry's ruffled dress, drift across the stage at intervals, as if to add to the atmosphere of perfumed longing. But the theme of yearning romance—of dreamer and maiden, poet and muse, even, if you will, of company director and the sweet young things he's grooming for stardom—is faked. Tharp, the choreographer with the steel-trap mind, hasn't any flair for this sort of sentiment. She can only pretend to it, and the results are superficial. Besides, it's evident that her real interest on this occasion lies in what Baryshnikov alone can accomplish; she's exploring this marvelous machine. The little dance falls into the gap between purported intention and true intention, and disappears.

A.B.T.'s new mounting of August Bournonville's *La Sylphide* looks like the latest installment in the gentrification of the Upper West Side. The scenario for this landmark Romantic ballet describes a farmhouse setting and a peasant hero, and productions down the years have followed that scenario. But in Desmond Heeley's designs for Erik Bruhn's present staging, James, who hankers after ephemeral visions instead of settling down with the local lass intended for him, now lives in quite baronial splendor. The entire neighborhood has gone up. The girls bearing wedding gifts are Kate Greenaway visions in peach organza. Poor jilted Effie, traditionally portrayed by the Danish custodians of the ballet in pigtails and a kilt, changes into an elaborate wedding dress from a scarcely less splendid frock. The forest into which the Sylph leads James to their mutual destruction is an elegant Corot glade; the lair of the witch, Madge, is a huge spiderweb carved in stone. The whole showy affair is the theatrical equivalent of the DDL Foodshow.

The nature of the setting was perhaps immaterial, though, since the performances seemed to take place in a vacuum. Bruhn himself was superb as the witch, just as he once was as James. While his Madge was a creature of virulent supernatural power—emanating an aura that can crush the life out of a man—Bruhn never forgot to give you a realistic sense of the character as an old hag: the filthy feet tracing a crablike gait, the sly tongue relishing the double dram of whiskey. But apparently no amount of intelligence or magnetism on his part could get the other principals to play with or against him with comparable vitality. When Baryshnikov did James—caddishly, and with leaden landings in his solos—Bruhn practically had to force him into making their final confrontation blaze.

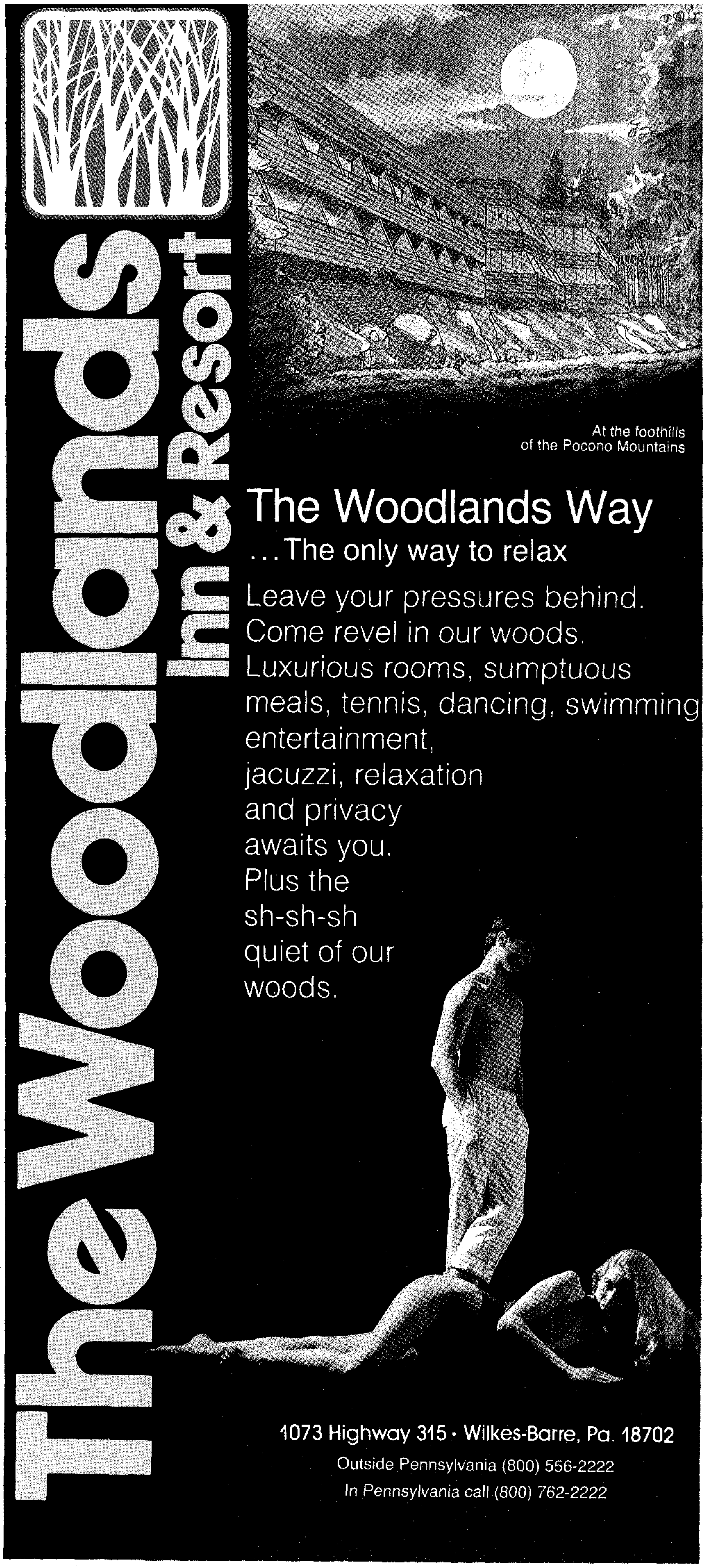
Fernando Bujones made a more plausible James, acting naturally throughout, not just when the spotlight shone on him. Because he'd decided to make sense of every moment in the ballet, he provided some serendipitious insights into occasions usually carried off by rote. When the Sylph summoned a bevy of look-alike sisters to delight him, for instance, for a moment he seemed dazzled by the whole genre of ethereal femininity, not just entranced by a single example. Actually he never quite connected with his particular sylph, Marianna Tcherkassky. Fleet-footed and temperamentally capricious, she was the very incarnation of a nineteenth-century interpretation of the role, while Bujones was decidedly contemporary. Their dancing techniques were at odds too. Tcherkassky aimed for the delicate French style that so significantly influenced Bournonville. Bujones, like Baryshnikov, relied frankly on the forceful, display-conscious Russian manner. His dancing was impeccable—indeed, thrilling at times—but the choreography, with its bouncy jumps and twinkling beats, begs for more ease and more modesty.

In casting and coaching Gurn, James's rival for Effie's affections, Bruhn has given the final thrust to the move to change him from an unattractive, comic character to a fellow a winsome girl might love. Gregory Osborne looked and behaved so much like a matinee idol that, when Effie accepted him as her second choice, you wondered if he hadn't been the better bet all along. Still, this peculiar imbalance between the stature of the two men is mostly attributable to a fatal weakness in the present casting of James. It may not matter much whether James is a peasant or a lord, but if we are to believe him a tragic hero he must reveal a heroic imagination. Bujones, perhaps, does not possess this essential key to artistry. Baryshnikov does, surely, but seemed to have lost it here in a welter of preoccupations.

Les Grands Ballets Canadiens—A RECENT visitor to the City Center—styles itself the adventurous younger sister of Canada's staid National Ballet. This is not to say that the 25-year-old "Les Grands" ignores the classics. Like many another eclectic troupe, it seems to administer them to its repertory like a tonic: "Take this, it will keep you pure." But its personality, so its publicity claims, is shaped by new, made-in-Canada creations.

In this engagement the company avoided the nineteenth-century venerables. *Swan Lake* to taped music would have been *too* tacky, even in this budget-conscious undertaking. Instead there were performances of George Balanchine's *Concerto Barocco* and *Serenade* (gratuitously dedicated to their composer). It's absolutely true that the classics are a critical test; both ballets immediately laid bare the company's deficiencies.

These dancers are unquestionably well and consistently trained, but *Barocco*, especially, revealed their lack of energy and attack, their uniformly bland temperament, their timid response to music. Somewhat more distinctive were the women doing the leads: Jerilyn Dana, a neurasthenic type—all long, tremulous lines—and Andrea



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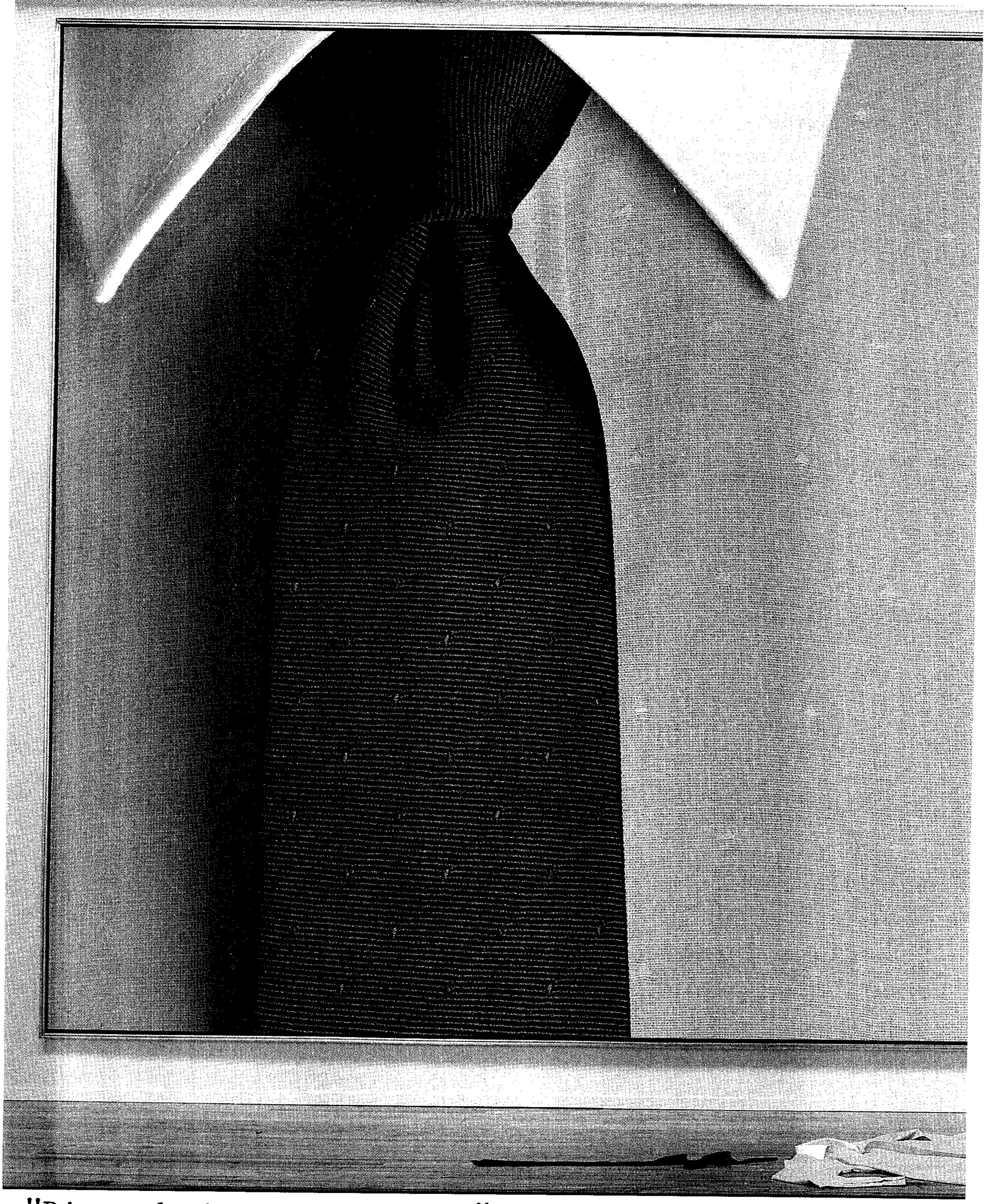

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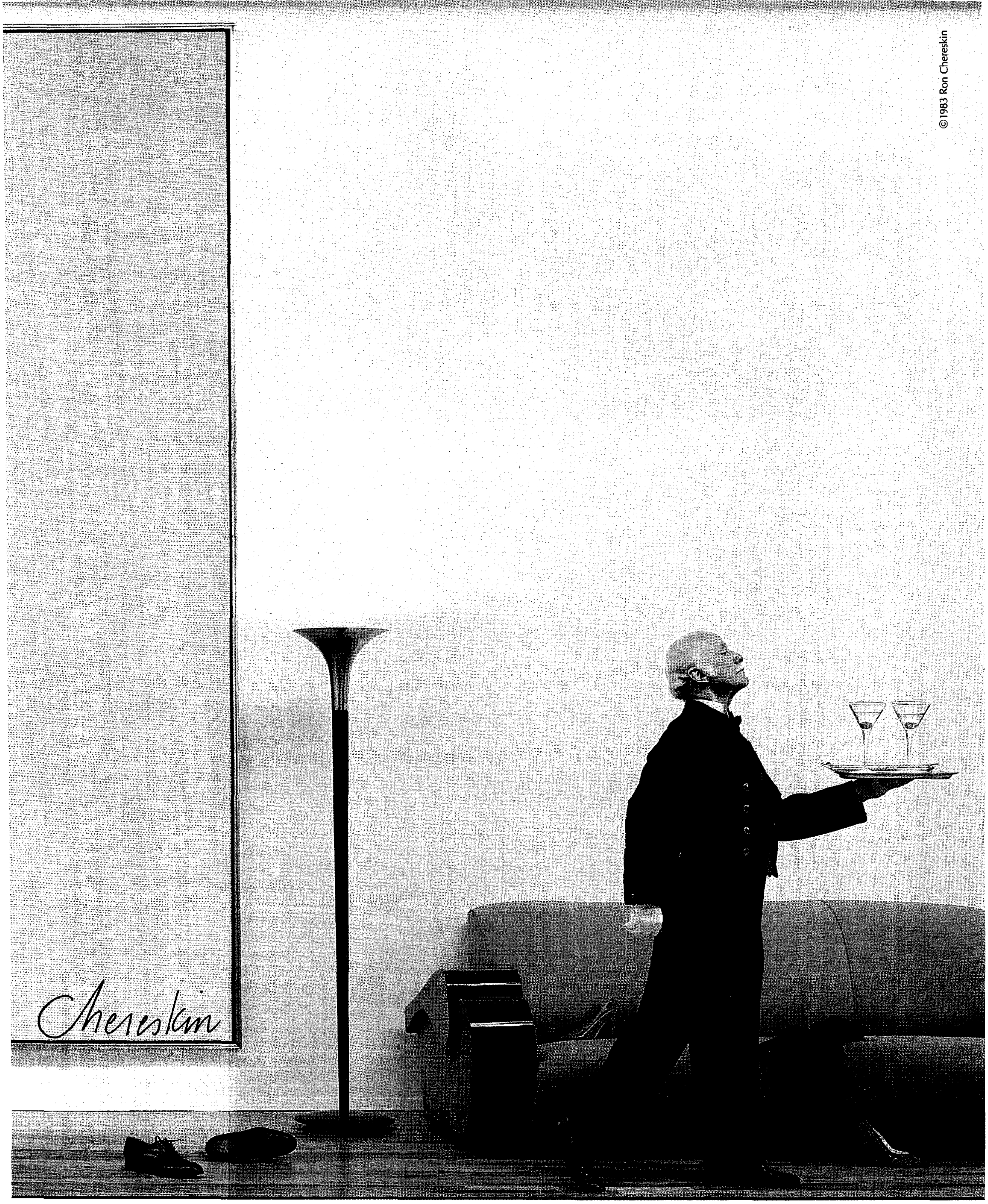
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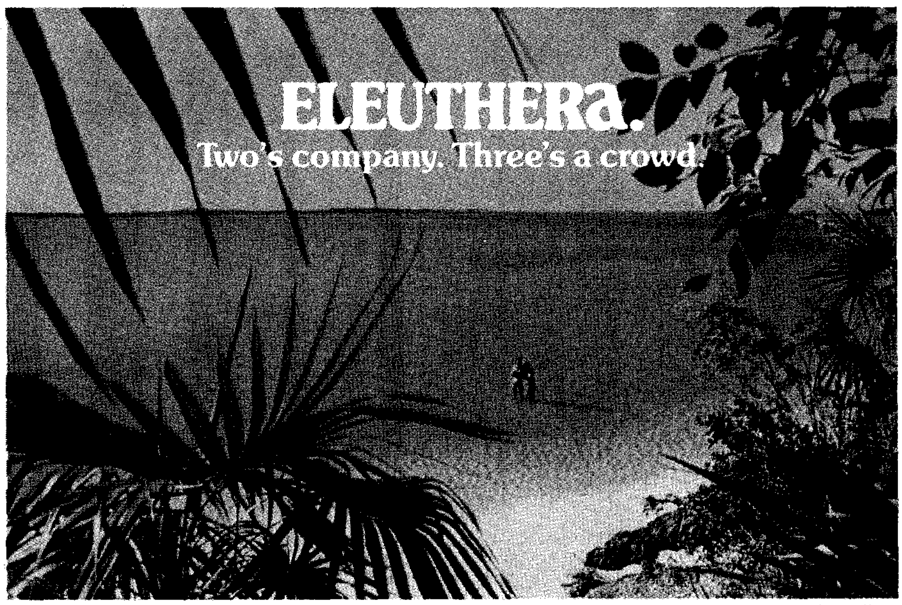
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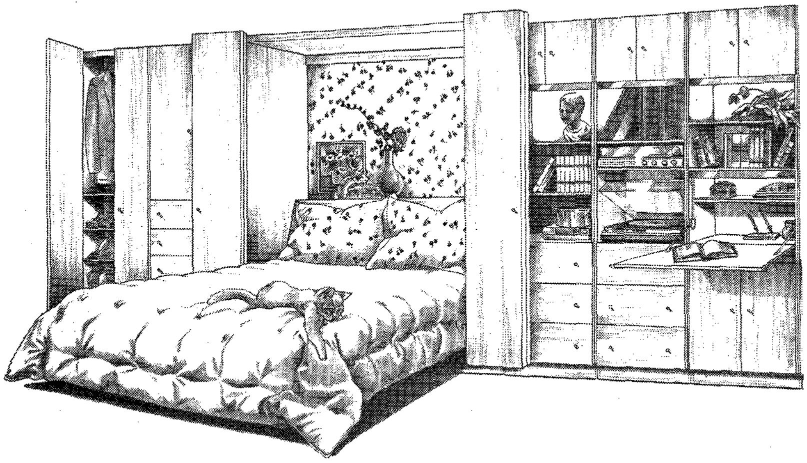

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Davidson, a fresh-faced ballerina-as-athlete type, like our Merrill Ashley, though without her brilliance.

These good but limited dancers (about the best the company can do in the ballerina department) appeared again in *Serenade,* alongside Karyn Tessmer, who danced the tragedy-tinged central role like a spoiled belle at a high school prom. The ensemble, responding to the sweet, sad lyricism of the score, took on a bit more personal glamour here, but the musical accents—through which the choreography suggests the presence of malignant fate—were consistently mistaken or missing. In both works, the men provided suave but overly self-effacing support.

There were livelier, better-focused performances in the native-grown works, as is often the case when the choreographer is on the scene not only to coach his ballet, but to tailor it to the dancers on hand. One choreographer, John Stanzel, even cast himself as leading man—in his *Astaire,* made with Brydon Paige. Stanzel, a salty old codger, was evidently having a fine time in this balletization of great moments from the annals of Fred and Ginger, but the tepid vulgarity of this so-called homage just made you long to depart for the Regency.

James Kudelka provided a more substantial contribution with *In Paradisum,* a semi-abstract work about the physical and spiritual struggle of dying. For vocabulary Kudelka went to Martha Graham, tempering her percussive, even violent, expressionism with the equilibrium that comes from his classical background. But he didn't make very original use of this familiar blend, and he exhausted his devices long before Michael J. Baker's pulsing score was done. Yet some of his images were haunting.

The ensemble of men and women, clad alike in long, slate-gray tunics, lay on the floor at one point, joined hand to foot in a ring that contained the doomed protagonist. Like so much disease-corrupted flesh, they slithered to elongate their circle in order to contain the desperate, writhing figure. Suddenly the shape broke. Several rose to form a hill of slumping bodies that melded together like a heap of decaying corpses, while others fell away like desiccated shards, and the agonized victim, bathed in light, was unexpectedly free.

The extraordinary thing about this was that it was not ghoulish, but very human, its effect much more than pictorial. It reminded me immediately of a hospice I'd visited, where cancer patients were being guided through the passage from life to death and where—the staff being devoutly religious—the atmosphere of physical horror and despair was constantly pierced by a mood of reverent exaltation. ▬

Movies/David Denby

THE SUMMING-UP

> "...There is much power and pleasure in *Fanny & Alexander,* a potpourri of Bergman's themes, obsessions, and styles..."

Through the years: *Erland Josephson and Gunn Wallgren, friends and lovers.*

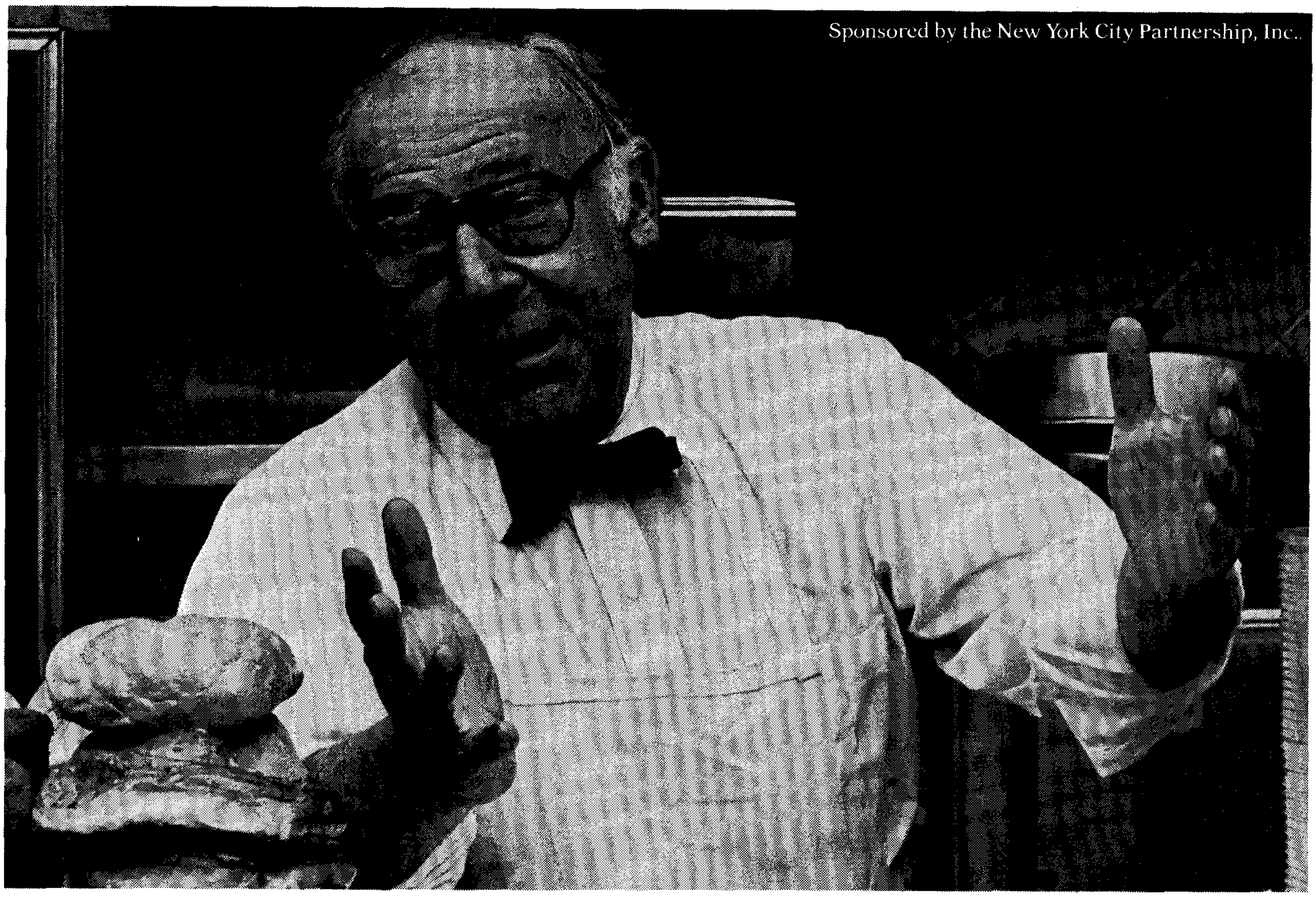
"THE HAPPY, SPLENDID LIFE IS OVER, and the horrible, dirty life is engulfing us!" With this superbly morbid outburst, Helena Ekdahl (Gunn Wallgren), the matriarch of the Ekdahl clan, takes stock of her existence. Helena, a retired actress in her seventies, is dramatizing her own life and approaching death, but she's also speaking of the century that has recently ended (the year is 1907) and of the future, which she fears. **Fanny & Alexander** (opening June 17), which Ingmar Bergman has described as his last theatrical feature, has consciously been fashioned as a summing-up of life and art: The movie, too, is poised between past and future, reaching back to the nineteenth-century novel, to melodrama, magic, and fairy tale, and forward to the cinema, to modernism, to Bergman himself. *Fanny & Alexander* is named after the two grandchildren who will inherit the riches of Helena's time and live uneasily in the new century.

Like many summings-up, *Fanny & Alexander* is heavy with purpose, "eloquent," overexplicit, and even a bit banal. Bergman lays out his values in clear opposition: Among the good things are extended families, food, sex, generosity in all its forms, theater, magic, painting, and Jews; among the evil are small families, austerity, chastity, unkindness, masterfulness, and Protestant bishops. It is not one of Bergman's great films, yet it inspires gratitude, for along with the obviousness there is much power and an infectious pleasure in spinning out stories. The movie goes on and on, undisciplined, prodigal, a potpourri of themes, obsessions, and styles, encompassing both the decisive events of family history—births, deaths, marriages—and the ticking of a clock, a servant's desultory kitchen chat, the giggle of a nursemaid flirting with the master.

In an unnamed provincial city, the Ekdahl mansion offers quarters of sumptuous spaciousness—room after room filled with thick carpets, crystal and statuary, bustling servants, tables crowded with food. This house *is* the nineteenth century, and as Helena's sons and their wives and children gather for a Christmas banquet, we see a richness in the greetings—an amplitude of gesture and affection—that we've never noticed in Bergman's modern-day films, whose characters touch one another rarely or not at all. Working with all this bric-a-brac, Bergman's cameraman, Sven Nykvist, keeps the focus hard so as to prevent the deep, heavy colors from blending into a wine-dark ooze; the compositions are painterly and illustrational, rather than dramatic, yet we wonder at Bergman's mastery.

At the end of the banquet, the different branches of the family split off and retire to their own quarters in the house. Helena settles down for a long talk with Isak (Erland Josephson), an elderly Jewish antiques dealer and moneylender who has kept her company, sometimes as lover, in the years since her husband's death. As Isak dozes, wakes, agrees or disagrees, consoles, and then nods off again, Helena wanders through her memories and regrets, and the movie touches the sublime. Helena the retired actress is Bergman's most generous tribute to acting, for she has played many roles—young wife, widow, and grandmother, as well as Juliet and Ophelia—and her flexibility comes to seem the model for a successful life. Although the 70-year-old Gunn Wallgren has never acted in a Bergman film before, she achieves that extraordinary transparency—inner life effortlessly revealed—that Bibi Andersson, Ingrid Thulin, Liv Ullmann, and other actresses have produced for him in the past.

Helena has three middle-aged sons. Oscar (Allan Edwall), a mediocre actor who runs the family-owned theater, is a decent but exhausted man, almost dead when the movie begins. Carl (Borje Ahlstedt), a hissing, knuckle-biting loser, appears to be another of Bergman's dead-souled sufferers. But Bergman has created the third brother as a refreshing contrast. Gustav Adolf (Jarl Kulle) is both a restaurateur of boisterous charm and a lusty, roaring seducer of servant girls—an aging, overweight, foolish satyr whom Bergman treats with great fondness. At the end of the movie, when the family gathers for another great banquet scene, Gustav Adolf makes an interminable, effusive speech that is Bergman's most explicit paean to the sensual and material life. Actually, it's too explicit and somewhat redundant: We look at Jarl Kulle's happy grin, the tufts of hair bursting out vigorously on the top of his head, we hear his crooning, swooping voice, and we know that Gustav Adolf's womanizing is meant to be a sign of generous life. Each of these three represents not only one of the possibilities of life but of Bergman's art. They are familiar, as types, from his earlier films, but he makes small use of them dramatically; he's eager to in-



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troduce more characters, more stories, more secrets.

Oscar has a stroke onstage, and then, in one of Bergman's harrowing death scenes, expires in the mansion. His young widow, the tall, stunning Emilie (Ewa Froling), marries the town's bishop (Jan Malmsjo), a smoothly handsome façade of a man whose calm, regular features hide a tyrannical, even sadistic, nature. The scene shifts from the Ekdahls' brimming house to the bishop's horribly austere palace, and suddenly Bergman is making a comic/gothic version of *Hamlet*, with the bishop standing in for Claudius, Emilie for the queen, and young Alexander, Emilie's son, for the hero. Thunder rolls portentously, lightning flashes outside the windows. The bishop locks Alexander and his sister, Fanny, in their room, beats Alexander, turns Emilie into a hostage—Rapunzel awaiting her prince. As three-dimensional characterization collapses into cartooning, Bergman seems to be saying that his supersubtle art has always drawn on this kind of melodrama and hokum. He is offering a tribute to the Victorian theater, but his touch is too heavy—if he's consciously playing with junk, it's not exhilarating play.

Isak, acting with ironic obsequiousness, shows up and pulls off a quick rescue that might have been thrilling had it not depended so blatantly, at the crucial moment, on magic. When Isak takes the kids back to his shop, Bergman gives us more magic, a few jolts, and even a cameo appearance by one of his stock characters, God, who shows up in order to prove he exists. Bergman's Jews are benevolent, but also creepy and strange; they practice black arts, they frighten and seduce. The hokum gets a little thick: Bergman piles on the moods—mystical, tormented, visionary, realistic—as if he were heaping up the food at those banquets. He seems to be practicing his virtuosity without any clear dramatic purpose, and the results are shallow and surprisingly stagy—one becomes aware of the characters sitting on sets, of people rushing in and out of doors, shouting and carrying on.

And yet, amid so much that is arbitrary and undistinguished, there is one thing that is great—the way Bergman splits his perspective between the matriarch, Helena, who sees life whole, and her grandson Alexander, a secretive ten-year-old familiar with the passageways and corners—the hidden life—of the Ekdahl mansion. The dark-eyed, furtive Alexander, proud and cowardly, is a liar and fantasist who suddenly blurts out the truth with lacerating scorn. In a word, he is an artist, perhaps Bergman himself, the heir to his grandmother's century and a boy who understands "the horrible, dirty life" of the present almost from birth. ■

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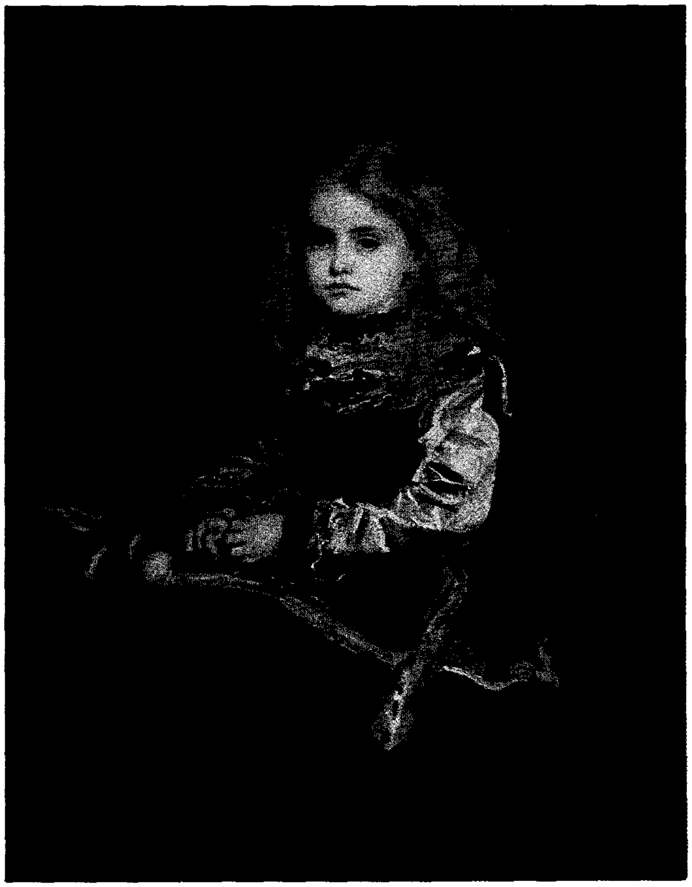
Art/Kay Larson

NO TIME FOR RADICALS

"...The works in 'Paintings From the Royal Academy' should be regarded as a collection of marvelous period pieces..."

FOR OVER A HUNDRED YEARS AFTER ITS founding, in 1768, the Royal Academy was both "the center of the world of English painters in oil," in the words of historian Sir Ellis Waterhouse, and a wonderful thing to do battle with. These days the academy offers few hints of the storms that occasionally raged at the "center of the world." But there are other reminders. Anyone still baffled by Constable's inflated reputation, for instance, should stop in at the National Academy of Design, on Fifth Avenue, to see **"Paintings From the Royal Academy,"** a remarkable show filled with exactly those dark umber tones against which Constable's sober ochers look vibrant indeed.

Those of us who learned our art history in the twentieth century's modernist academies tend to think of the older institutions as the homes of artists who would prefer to shove the idea of the avant-garde into the nearest available manhole. Regardless of whether that prejudice now holds true, the Royal Academy today has become the equivalent of a small museum in which are preserved the beginnings of serious painting in Britain. Artists chosen to be R.A. members were (and still are) required to give the academy one "diploma work." This was not the time to show off your radical inclinations. Constable, once he quit battling the R.A.'s and became one himself, gave a typical Dedham landscape. Sir John Everett Millais, best known to Americans for his participation in the heady fantasies of the Pre-Raphaelite movement, was not admitted until he began painting outrageously sentimental portraits of children. *A Souvenir of Velasquez,* from 1868, presents a pretty but serious little girl who could have posed for Alice in Wonderland, and whose sweet face shows as much connection to Reynolds or Romney as to Velasquez's *Infanta Margherita in Blue*.



Little woman: A Souvenir of Velasquez, *by Millais, 1868.*

Technical feats, not surprisingly, seem to dominate diploma works. In 1828, William Etty submitted *Sleeping Nymph and Satyrs,* a wonderfully ludicrous canvas that clarifies what was wrong with the academic style. The nymph herself is an exquisitely observed banquet of female flesh, obviously painted from life. She sleeps in the picture's foreground while behind her the Satyrs lift off her robe, in a scene borrowed from Poussin and Titian. Curiously, the woman appears to be sleeping on a table in front of a flat theatrical backdrop. The Satyrs are part of the backdrop: Their flesh is orange where hers is pink; their arms are two-dimensional where hers reach out in rotund splendor. Etty—a plodding perennial in the academy's studio classes—clearly couldn't paint anything he didn't see. But he felt obliged to try.

The academy in the nineteenth century was part artists' club, part lobbying organization, and part pecking order. It had been founded to divert attention from the European artists who dominated painting in eighteenth-century Britain. Those were dark days. Because England had no art schools, artists studied on the Continent. (The deep, all-enveloping umbers were a direct import from Rembrandt and the Dutch masters.) English painters were still considered technicians; only Hogarth had become something more than a coach painter or sign painter in the eyes of the public. Artists attempted to start several clubs, but succeeded only with the Royal Academy, which became a kind of declaration of independence from foreign influences.

The advantages of a public club were numerous. Artists could be trained in Britain, by British professionals. They could get the latest news and see important exhibitions at an institution that became the mother of them all. The experiment worked: English art rose to prominence in Britain. But the rules created other problems. Though classes were open to anyone, membership in the academy was by invitation—a practice that adhered to the rigid class structure of English society in order to elevate the social and financial position of the academy's artists. To ensure the status of R.A.'s, experiments were frowned upon. You can see why such tactics were necessary, but you can also see how they led to trouble.

The present show should be regarded as a collection of marvelous period pieces. Some of the best are not diploma works, but gifts or acquisitions. Benjamin West's brown-ink-and-blue-wash study for *Death on a Pale Horse* is a magnificent drawing, with a spontaneous vitality that outshines my memories of his painting on the same subject, in the Pennsylvania Academy of Fine Arts. Constable's daughter gave fifteen of her father's tiny outdoor sketches; the ones here are among his freshest and most luminous.

Among the diploma works here, my favorite is an umber-shrouded symbolic fantasy by John Henry Fuseli, the irascible clergyman who turned to painting after he was forced to leave Holy Orders. Fuseli had traveled in Italy and was obsessed with Michelangelo. In this dark work from 1790, Thor battles the ferocious Norse sea monster, the Serpent of Midgard. Thor's nude body is strangely foreshortened; one thinks of Christ's foreshortened figure in Michelangelo's *Last Judgment,* in the Sistine Chapel. Since the painting can be seen as a struggle between the artist and his thrashing creative unconscious, it would seem to be the perfect gift to the academy. But Fuseli scorned the organization for years, until financial reasons compelled him to join. Is the painting also perhaps a statement of Fuseli's reaction to the academy itself—to its godlike penchant for dividing artists into the saved and the damned? This show can't answer such questions. But it can't fail to raise them, either. (Fifth Avenue at 89th Street; through June 15.)

WHEN HE PICKED UP A PAINTBRUSH FOR the first time, at age 40, **Winston Churchill** discovered a blissful realm of "light and colour, peace and hope" that must have provided a striking contrast to the ugliness of war and the compromises of diplomacy. He painted for the rest of his life: in the years of political exile at his home in Kent; during diplomatic missions to Europe; even in 1943, during a summit conference in Casablanca.

Churchill was something more than a gifted amateur, and something less than a serious painter. "Painting as a Pastime," also at the National Academy, makes clear that he was, in fact, deliberately frivolous about painting. Art was an escape, so these lovely and lighthearted landscapes are little more than buoyant passages of sunlit escapism. The absolute absence of ideas makes it hard to consider his work important (though the Royal Academy did give him a special title, "Academician Extraordinary"). But he knew more than an amateur knows about color, and he was an excellent observer. In such peaceful idylls as *The Goldfish Pool at Chartwell,* he caught the dull glint of silver sky reflected in the still green waters of the pond. Orange slivers of goldfish swim about in the ocher-tinted shallows. Beyond them, the water visibly deepens into mossy blue-green opacity. Not all his works are this adept—like any amateur, he couldn't always control his effects. But success was not what he wanted. He wanted joy, and judging from this large show, joy is what he found. (Through July 3.) ▬

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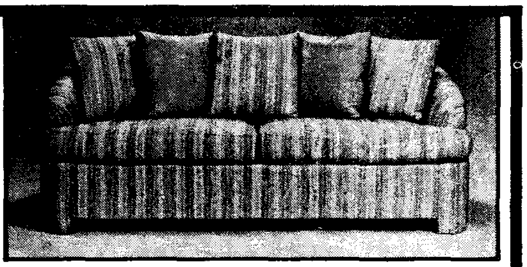

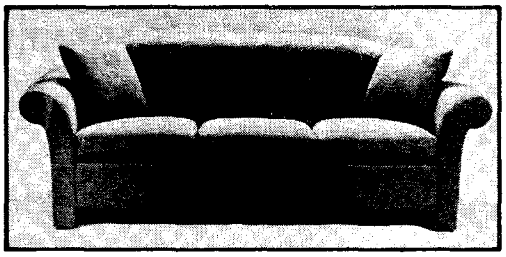

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Books/John Keegan

ARMIES OF THE MIND

"...Soviet paranoia, not actual military strength, is the real danger to peace, says the author of *The Threat*..."

The Threat: Inside the Soviet Military Machine, *by Andrew Cockburn. Random House; 338 pages; $16.95.*

ANDREW COCKBURN, A LEADING DEFENSE journalist and student of the superpower balance, has four main points to make in this very interesting book: that the Soviet Union, though strong in arms, is not as strong as it is made to appear; that the appearance is exaggerated as much by the American defense establishment as by the Soviet; that the Soviet Union wants to be strong while appearing threatened; and that the resultant paranoia may drive it into a war it does not seek or need.

By far the most interesting part of what Cockburn has to say concerns his first two points: the reality of the Soviet threat and "threat inflation." His is a voice that, if at times a little shrill, articulates doubts aroused whenever the dimensions of the Soviet armed forces are discussed. There is, first, the question of the "order of battle"—the list of all operational units available to an army, today usually comprising numbers of divisions. The U.S. Army, with 1-million men, lists 16 divisions, with 34 others to be raised from the reserves. The Soviet army, with twice the number of men, is credited with 175 divisions. This considerable difference is explained by Western analysts in a number of ways: that Soviet divisions are smaller, that two-thirds of the number quoted need to embody reservists before taking the field, that the Soviet army dispenses with many of the repair, maintenance, and supply units that the U.S. Army regards as essential, and so on. These analysts are always heard with respect, since they are the experts. Andrew Cockburn simply says phooey. No army anywhere, anytime, could get three and a half times the number of divisions out of twice as many men, and even if it could, they would not be real divisions, nor could most of them go anywhere without truckers, repairmen, and gas attendants.

John Keegan is the author of The Face of Battle *and* Six Armies in Normandy.

There is one army that has almost as many tanks and armored personnel carriers as soldiers. It belongs to Colonel Qaddafi, of Libya, whose efforts at foreign conquest consistently decline into farce. No one is suggesting that Soviet military operations risk becoming farcical. But Cockburn insists that instead of trembling before the fantasy of inflated numbers we should make a realistic estimate of Soviet capabilities and plan accordingly.

He turns next to the question of Soviet equipment, its quality and quantity. Western conventional wisdom implies that the Soviet Union is not hampered, as Western countries are, by economic restraints on the output of its defense industries. The Soviet Union, it is said, runs two separate economies, one for the armed forces, the other for civil society. No doubt it does. But no financier has found a way of getting more than two pints out of a quart pot simply by cutting it in half. As Cockburn shows—or a reading of the International Institute for Strategic Studies' *Military Balance* over the years would demonstrate—the number of high-performance aircraft fielded by the Soviet Union has halved in the past two decades because the cost of each unit has, at constant prices, very much more than doubled. And while quality has improved, the improvement has not been commensurate with the increase in price or the decline in quantity. Soviet air-striking power may have increased in the past ten years. Equally probable, it may have remained about the same or even diminished.

The official American opinion is that it has greatly increased. But Cockburn has a ready explanation for that: the interest shared by service chiefs, equipment manufacturers, and their political allies in representing the challenge they face as ever more testing. The payoff is in budgetary votes that translate into contracts for new and more sophisticated equipment. Since the United States is the world's leading industrial power, such equipment is indeed very good, and certainly better than anything the Soviet Union produces. But the logic of the arguments by which the money for contracts is elicited drives the interested parties into depreciating what they have just bought, exaggerating the quality of the Soviet equipment it is supposed to counter, and immediately asking for more.

In practice, Cockburn says, the Soviets always lag behind, and their "new" equipment is never more than a tardy approximation of what the United States armed forces last bought. For this reason, with one-half of its public mind, the Soviet Union represents itself as the threatened partner in the superpower relationship. With the other half, it seeks to compensate by bluster and menace. It

This is the army: *Soviet tanks in Poland, March 1981.*

Photograph by Christian Vioujard/Gamma-Liaison.

is this "paranoia," Cockburn argues, that offers the real danger to peace and that America ought to seek to moderate by rationalizing its own responses.

The author is probably carried farther in his denigration of "the threat" than he should or really wants to go. Strip what clothes we may off the emperor, Russia remains a very powerful and intensely militarized state. But how refreshing it is, nonetheless, to encounter for once a little iconoclasm in the dim, shuttered halls of strategic theology. The strategic priesthood will no doubt shout heresy, but Cockburn may have succeeded in throwing a small spanner into the mechanism of its prayer wheels.

In brief: "A LOUSE IN THE LOCKS OF literature" Tennyson called an author he did not much care for. Frederic Prokosch seems to have been more of a bright, busy butterfly, perpetually snagged in the hair of famous artists and writers. In **Voices: A Memoir** (Farrar, Straus and Giroux; 343 pages; $17.95), Prokosch sets down his entertaining conversations with Wallace Stevens, Gertrude Stein, Marc Chagall, Peggy Guggenheim, Emerald Cunard, and many others, along with his rather feverish, and dubious, impressions (Colette smiled with "a dry, broken grin but in her eyes there was a glimmer of terrified tenderness"; Big Bill Tilden's eyelids show a "tremor of apprehension" when he is walking away from the author). A terrifically intense celebrant at the altar of Art, Prokosch is always tremulously flinging himself at the big names, posing big questions ("How do you feel about the twentieth century?" he asks Hannah Arendt, and wants to know if Joyce thinks Virginia Woolf "has mastered the stream of consciousness"). Though Prokosch claims to have total recall, I have my doubts about these fluent, lengthy, and insistently brilliant speeches from the lips of the dead. Still, there is so much beauty here that only an ungrateful old crab would insist on truth as well. I greatly enjoyed this book, with its scenes of Virginia Woolf looking "like Andromeda waiting to be rescued" and announcing, "Today I have no feelings about Dostoevsky"; Bernard Berenson dissecting Henry James: "Even his final *timor mortis* had an aristocratic fraudulence"; poor old plastered Sinclair Lewis, knowing he'd never write another decent book, raging, "You can take that goddamn [Nobel] prize and stuff it up your ass, you bloody fool"; and Somerset Maugham making this dry confession at a moonlit picnic near the tomb of Cecilia Metella: "A love unfulfilled means more than a love fully consummated. P-perhaps I am lucky. I have basked in unfulfillment." This stuff may not be gold, but it certainly glitters. **—Rhoda Koenig**

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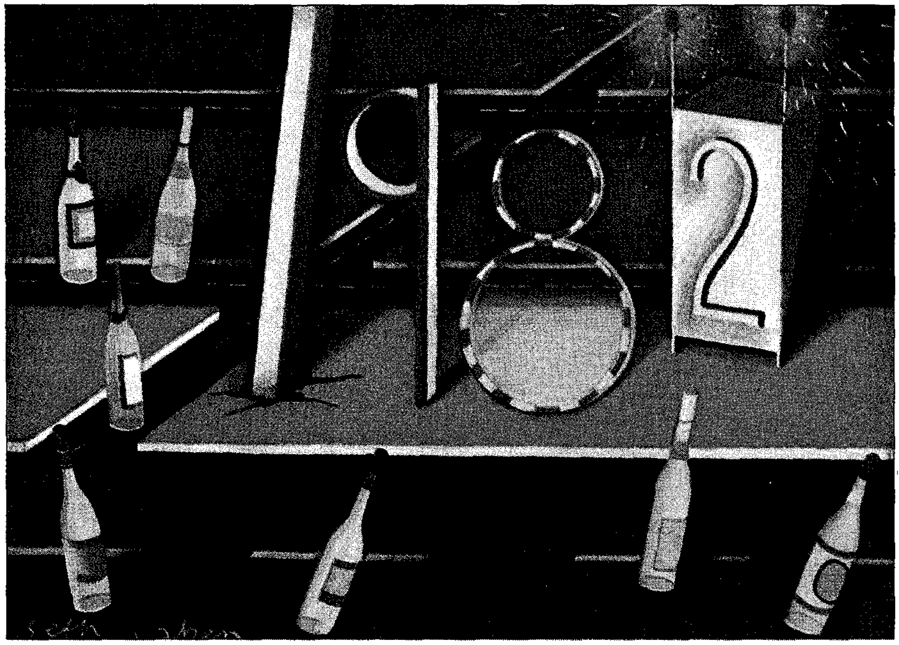
"...Here's a wide range of appealing, light-bodied 1982s from France, Italy, and California, all appropriate for summer..."

THE 1982 VINTAGE HAS PROBABLY ATTRACTED more attention than any other in the past decade. The first news came from California, where two severe rainstorms in September caused some damage, but not enough to prevent the harvest's being one of the biggest in the past 50 years. Then, in mid-November, a large selection of Beaujolais *nouveaux* began to appear in stores and restaurants. Next, interest shifted to Bordeaux, whose 1982 reds have been widely acclaimed. The best examples will not arrive here for two years, but it's likely that nearly $1-million worth of 1982 Bordeaux châteaux has already been sold by retailers for future delivery in the New York area. As often happens, the praise lavished on red Bordeaux has rubbed off on other French wines, whether or not they deserve it—red Burgundies, for example, are considerably more variable in quality than red Bordeaux—and has extended even beyond the borders of France, giving many consumers the idea that 1982 was good everywhere.

Whatever the merits of the wines from one or another region, an undisputed fact is that 1982 was an exceptionally abundant vintage in France and Italy as well as in California. Quite a few of these wines have already been bottled and shipped, and there are probably 200 examples of the 1982 vintage to be found on retail shelves in New York. I managed to taste about two-thirds of them, and found that the best of the early arrivals fit the requirements for summer drinking—they are attractive, light-bodied, and uncomplicated; few are likely to improve with time.

THE MOST WIDELY AVAILABLE 1982S ARE the red wines of Beaujolais; their producers have described them as "typical," "charming," and "easy to drink," which many of them are. But the enormous size of the crop—more than 14 million cases—has resulted in two problems: Many wines lack intensity of flavor, and most are low in acid. The lack of intensity does not detract from the appeal of these wines, especially if they are served cool, as they should be. But the relatively low acidity means that 1982 Beaujolais do not have quite the zest that makes them more interesting than many other light-bodied reds, and so adaptable to different foods. It also means that the wines are unlikely to last, and will be at their best for only a few months.

Of the many Beaujolais-Villages I've tried, I particularly enjoyed the following (which are meant to sell for $5.49 to $5.99, but can often be found for less): Paul Beaudet, Louis Jadot, Robert Sarrau, La Belle Côte of Mommessin, Trénel, and the particularly fruity and typical bottling from Georges Duboeuf.



Fleeting youth: *The uncomplicated 1982s currently available should be drunk now.*

Dozens of examples of such Beaujolais *crus* as Fleurie, Brouilly, and Morgon are already around at $6 or $7, but—perhaps because of the large crop—many of them are rather light and not appreciably better or more distinctive than the best of the Beaujolais-Villages. A few that are worth an extra $1 or $2 include the Brouilly, Fleurie, and Chiroubles of Georges Duboeuf; the Chénas and Fleurie of Paul Beaudet; the Chiroubles and Brouilly, Château de Briante of Mommessin; and the Brouilly, Domaine de la Folie of Jean Bedin.

The attractive, dry white wines of the Mâcon region, made from the Chardonnay grape, are, once again, in good supply and moderately priced. The 1980s were relatively light and tart, and there was little wine produced in 1981, but the abundant 1982 crop was four times the size of 1981's, and quite a few examples have already arrived. Many are pleasant, but they, too, display a slight lack of fruit and balancing acidity.

Among the Mâcon-Villages that I liked, most of which have suggested retail prices of $6 to $7, are Le Grand Cheneau and those of Paul Beaudet, Louis Jadot, Paul Sapin, Prosper Maufoux, and Trénel, as well as the Mâcon-Clessé of Jean Bedin.

A number of 1982 Loire wines are here, but most of the Sancerres and Pouilly-Fumés that I tried were disappointing—diffuse and lacking flavor, if not unripe. One exception from Sancerre is Domaine La Moussière ($8.99). Two attractive Muscadets with refreshing acidity are those of Barré ($4.99) and Château de Cleray ($5.99).

IN ITALY, MANY PRODUCERS HAVE NOW adopted the technique of slow, cool fermentation for white wines, a process that retains the wine's fruit and freshness, followed by early bottling without any aging in wood. The result is a wide range of pale, clean, light-bodied whites. Some of the most interesting are made from such grape varieties as Chardonnay, Pinot Bianco, and Pinot Grigio in the Northern Italian regions of Friuli–

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Venezia Giulia, Trentino-Alto Adige, and Veneto. Here again, a large crop has produced relatively light wines, many of which lack the stimulating acidity that contributes to their special character.

It's only in the past three or four years that Chardonnay has been vinified separately from the more familiar Pinot Bianco and sold as Chardonnay. Some appealing 1982s include Chardonnay di Mezzocorona of Bollini ($4.99), Chardonnay Atesino of Alois Lageder ($4.99), and the positively flavored Chardonnay di Faedo of Pojer e Sandri ($7.25). Similar in style and quite enjoyable is the Pinot Bianco of Marco Felluga ($5.75).

Pinot Grigio is the best known of the Northern Italian varietals, but many examples are neutral in taste. Two relatively fresh and piquant 1982 Pinot Grigios are those of Marco Felluga ($6.49) and Bollini ($4.99).

THE RELATIVE QUALITY OF A CALIFORNIA vintage is much more difficult to assess than that of a European district. Within any California region a dozen or more varieties are planted, each of which will mature differently in a particular year. And a sampling of wines from a single variety may include examples produced 200 miles apart and subject to very different microclimates. Nevertheless, I can report that of the more than 40 bottles of 1982 Sauvignon Blanc, Chenin Blanc, Johannisberg Riesling, and Gewürztraminer that I tasted, a surprising number lacked definition and varietal character, and many others seemed to have been made from grapes that had not fully ripened. This suggests that the 1982s, which were harvested under difficult conditions, are likely to be more variable in quality than usual.

Among the 1982 California wines that I liked were several Sauvignon Blancs—the rich and distinctive Chateau St. Jean Fumé Blanc, from Sonoma County ($12.50); the intense, assertive Preston Cuvée de Fumé ($6.99); the Brander Sauvignon Blanc ($8.99), which represents the restrained, Graves-style rendering of this variety; and the Parducci Sauvignon Blanc ($6.99), which combines varietal character and elegance.

Chenin Blanc and Johannisberg Riesling are two varietals that should be, at the very least, appealing. Unfortunately, several of the 1982s I tried were thin and lacking in fruit. The Chenin Blancs I did like were the lively, fruity Parducci ($5.99); the softer, slightly sweeter Fetzer ($5.79); and the light, refreshing Durney ($6.99), from the Carmel Valley, in Monterey County. Attractive Johannisberg Rieslings include the somewhat austere Chateau St. Jean, from Sonoma County ($10.50), and the slightly sweeter but balanced examples from Firestone ($6.99) and Fetzer ($6.79). ■

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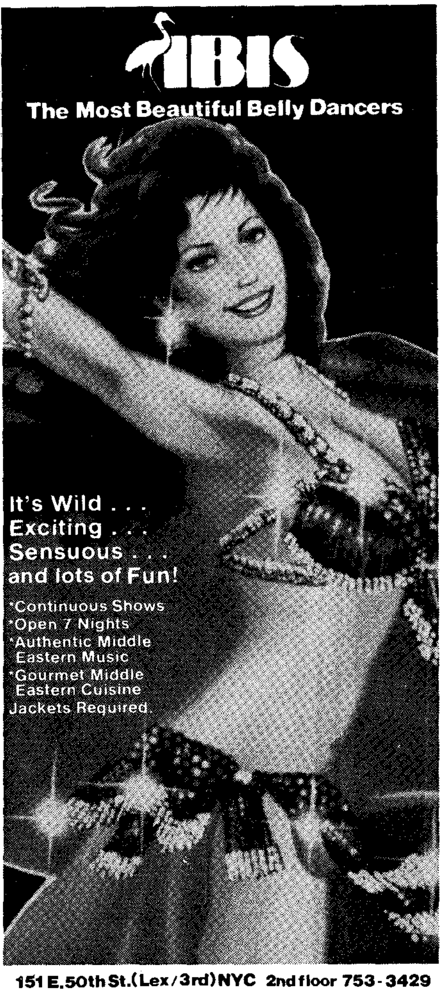

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SOFT CENTERS

"...*Fool for Love* has eccentric dialogue, zany violence—but what does it add up to? *Fen* tries to do too much with too little..."

Bog-trotters: *Tricia Kelly, Amelda Brown (rear), Cecily Hobbs, and Linda Bassett in* Fen.

ORIGINALITY MAY BUT NEED NOT BE A virtue; remember original sin. It is time we stopped gushing about Sam Shepard's almost sinful originality (it amounts to no more than facility) and ask ourselves to what uses he puts it—in, say, **Fool for Love,** the current import from San Francisco's Magic Theatre, complete with his staging and cast. Since so much of Shepard's action takes place between the lines, it is good to see just what the author has in mind with his action-packed silences. And, for that matter, how he wants his often gnomic utterances to be uttered.

He makes, I regret to say, less sense of himself here than others have been known to make of him in the past, but that may be because *Fool for Love* is a particularly opaque and inconclusive play, with the kind of open ending that does not so much make you want to speculate about it as shut the door behind it. We are in a motel room on the edge of the Mojave Desert, but so underfurnished and penurious that the desert might as well be running through it. Sitting on the bed is May, a waitress or short-order cook, her head hanging down, disconsolate. Circling around her is Eddie, a rancher or stunt man in westerns, her on-and-off lover since high school fifteen years ago, and perhaps her half-brother. At the edge of the set, where limbo seems to begin, sometimes in the action and sometimes out of it, The (their?) Old Man sits rocking and guzzling Jim Beam.

May has resolved to give up on Eddie; in fact, she would just as soon stab him to death during a kiss, but, in the event, she merely knees him in the privates. Eddie, denying her accusations that he has two-timed her with the Countess (whoever she is), tells May that, to see her, he has come thousands of miles from a Wyoming ranch he wants to buy for them to live and prosper on. They quarrel, fight, almost make love; she can't quite let him go, yet is expecting Martin, some sort of janitor or caretaker, who will take her to the movies. This arouses Eddie's jealous fury. Meanwhile the Old Man maunders on about being married to Barbara Mandrell, whose invisible picture he sees on the wall; later he reminisces about May and Eddie, suggesting he might have begotten them on two wives between whom he shuttled till he vanished altogether.

That's the play in a nutshell, though it's nuttier than this makes it sound. May and Eddie bounce themselves and each other against the walls and floor as if they were both players and balls in a jai alai game. When not tossing their bodies, they hurl recriminations and self-justifications; sometimes the Old Man interrupts with his bizarre ramblings, and sometimes the Countess, in her car in the parking lot outside (where Eddie's caravan and horses are also parked), races around beaming her headlights into the room and, if we're to believe Eddie (who is easily as tricky as Sam Shepard himself), aims to shoot them both. As it happens, she merely sets the caravan, and perhaps the horses, on fire. When Martin shows up, he becomes the fall guy for both May and Eddie, though in fact it is Eddie who falls on his behind and scoots around on it chasing Martin, which adds to the production's athleticism if not to its clarity.

Ideas—mostly old but still serviceable—float or rampage around: Old West versus New West, sex versus love, love-hate between man and woman, the disintegrating family, the innocent bystander caught in the crossfire of mighty opposites, and so on; they have all done yeoman's work in previous Shepard plays. And again, what dominates here, only more so, is the absence, the powerful absence of discipline, Shepard's besetting sin. The characters are raucously idiosyncratic, the dialogue is very much the author's eccentric and evocative own, the violence is zanily original as violence goes, but what does it all add up to? Or does it merely subtract from such better efforts as *True West* and *Buried Child*?

Shepard, moreover, has overdirected his play into frenzies of violence as well as excesses of languor, until both the pregnant silences and the abortive explosions threaten to burst the play at its seams—if only those seams could be located. For disjointedness is the order of the evening. Andy Stacklin's set is suitable and, above all, sturdy, for it has to take even more of a beating than the characters; Kurt Landisman's lighting and Ardyss L. Golden's costumes are equally apt. A fine cast, too: Ed Harris's Eddie, ominously lassoing the bedstead; Will Marchetti's Old Man, garrulous even when silent; Dennis Ludlow's Martin, his innocence painfully mauled. Best of all is Kathy Baker's May, with the face of a Mannerist angel fallen on its face, but sexier for being slightly out of whack; a voice husky with injury that plays xylophone on your spine; and a personality all silken menace, for

Photograph by Lesley McIntyre.

which any panther would sell his skin. But *Fool for Love* is finally, despite moments of gallows or lariat humor, all portents—ponderous, imponderable.

DISAPPOINTING, TOO, IS THE ABLE CARYL Churchill's **Fen,** with which Britain's Joint Stock Theatre Group salutes the Public Theater and us. The unsuccessful work of a gifted and pungent playwright, it is eminently watchable, full of sharp, stinging, tragicomic moments that, however, refuse to coalesce. Shapeliness, to be sure, is seldom what Miss Churchill is after; topsy-turvy jaggedness and intricately lacerating jests are her game. But however you go about it, impact is needed—particularly when political agitation for socialism is the purpose. Yet *Fen,* which examines the lives of a score of women and couple of men in East Anglia's fen, or marsh, country, dilutes its effect doubly: by trying to do too much and do it with far too little.

Five actresses and one actor from this London theatrical commune that researches, indeed lives with, its subjects and uses the playwright mostly as an organizer and orchestrator of its findings, portray here, as it were, the entire population of a hamlet: the toilers on the earth, the harsh overseers who are themselves exploited, even the ultimate overlord from a Japanese conglomerate. But the subject seems more suited to a semi-documentary film: There are too many characters for us to get truly involved with any (shrewd old Brecht always managed to have a central charismatic figure or two), and played by too few actors, adding to our confusion. Then there is the nonmeshing of the political overplot and the personal stories: a married woman torn between her children and her lover; a stepchild bullied by her stepmother until the two form a sadomasochist couple. Miss Churchill wishes to make the private miseries hinge on social injustice, but the two don't blend compellingly, especially as the play tries to be in so many places simultaneously that it ends up tearing itself to shreds. Provocative shreds, but insubstantial and unsustaining ones.

The writing seems to be too communal; certainly there is something ingrown about the acting. The six participants are too much social researchers, ethnographers, activists, co-conspirators in a high-minded but largely extradramatic political endeavor to be mere performers. There are times when the acting is almost a shorthand among and for members of a cabal, rather than creative expression. (Again, Brecht is behind this, but the old fox practiced better than he preached.) Amelda Brown and Cecily Hobbs overshadow the others, among whom one or two have aspects so forbidding as to inflict aesthetic torture. The simple but ingenious design is by

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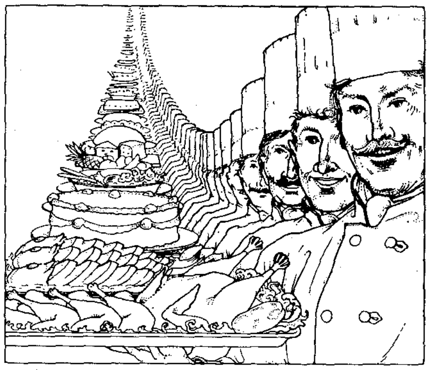

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Annie Smart; the properly oppressive lighting, by Tom Donnellan; and the no-nonsense direction, by Les Waters. *Fen* is a play that left me hungry for more and for less, both at once.

Briefs: Christmas on Mars, BY HARRY Kondoleon, is an absurdist farce with bitter under- and symbolic overtones about mothers and daughters, marriage, and homosexual relationships. There are funny lines, speeches, and situations, but the work is not so much a play as a libretto fraught with arias and recitatives, waiting for someone like Lee Hoiby to set it to subservient music. When it turns serious, it is embarrassing, but it is helped by good scenery (Andrew Jackness), costumes (Rita Ryack), and lighting (James F. Ingalls). Andre Ernotte's direction is properly stylized. Michael O'Keefe and Marie Cheatham do well as a quasi-son-in-law and quasi-mother-in-law who are occasional lovers, Harriet Harris is unappealing in more ways than seems possible as the unloved daughter and unloving quasi-wife and expectant mother, and Joe Pichette is an absolute scream as a screaming queen with a metaphysical bent, in love with the hero and still more so with the unborn baby.

Dropping in on the Charleston **Spoleto Festival,** I caught two offerings. Goldoni's *I pettegolezzi delle donne* must have looked a hell of a lot better in Palladio's Teatro Olimpico in Vicenza; the Venetoteatro's production, in somewhat updated *commedia dell'arte* style, was directed unexcitingly by Sandro Sequi, and acted in tasteful costumes by a competent cast from which only the Pantalone of Alvise Battain stood out. The festival's *succès de scandale, Madama Butterfly,* was staged by the notorious film director Ken Russell. He placed it in a Nagasaki brothel just before and during World War II, thus making equal mincemeat of history, social and psychological credibility, and (though decently enough sung) Puccini's opera. In an interpolated dream sequence for Cio-Cio-San during the lovely humming chorus, she sees herself serving a meal in America to hubby Pinkerton smoking an opium pipe and blond Sonny wearing his baseball cap and Mickey Mouse mask, both men reading their papers. She pours the food from a giant cornflakes box, the drink from a huge Coke bottle. There is also a gigantic ketchup bottle. And no sense whatever. In the end, a feebly simulated atom bomb blew everything to smithereens. Then came a nightscape of an American town, with neon signs of Japanese products overwhelming a lonely Coca-Cola sign. First, apparently, the U.S. raped Japan; then Japan raped back. Russell should be forcibly restrained. ■

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THIS BOUTIQUE CARRIES IMPORTED clothing for women sizes 4–12, and closes every year for the summer, marking down current inventory 50 percent and more. A few examples: Italian striped linen mini-dresses with knitted trim, were $398, now $99; cotton-poplin dresses with leather yokes, were $375, now $99; wool-gabardine blazer skirts, were $175, now $64; polyester-and-cotton-blend safari pantsuits, were $398, now $99; glazed-cotton-chintz pantsuits with square-cut jacket and geometric inserts, were $498, now $198; two-piece silk shirtdresses in stripes or solids, were $598, now $175; linen-and-polyester-blend peasant blouses with piping, were $128, now $46; blazers in Fibranne, a fabric that looks like raw silk, were $325, now $149; a group of long evening dresses—some in silk chiffon, some beaded—were $1,500–$1,800, now $499; Italian cotton-canvas skirts with knitted linen sweater to match, were $398 for the set, now $138; and more. American Express (A.E.), MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Arthurs Dress Shop, Inc., 27 East 61st St. (838-3482); Mon.-Sat. 10 a.m.-5:30 p.m.; while stock lasts.*

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JUNE IS ADOPT-A-CAT MONTH, AND THE Bide-a-Wee Home Association has put together a cat kit for anybody adopting one. In addition to the usual pet-care literature, the new owner will receive an adoption certificate, a booklet on cat care, cat-food coupons, a "paw-tographed" picture of TV's Morris the Cat, and more. The adoption fee for a cat or a kitten ranges from $15 to $30, and you are guaranteed a healthy, inoculated pet with a warranty. Adult cats are already neutered, and kittens too young to be neutered at adoption time will receive a discount toward the neutering at Bide-a-Wee when the time comes. Each pet will be treated free of charge at a Bide-a-Wee clinic during its first two weeks with you, should the need arise. To adopt, you must bring certifiable identification of your current home address, and that you are 21 or older. Checks accepted; no credit cards. *Bide-a-Wee, 410 East 38th*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

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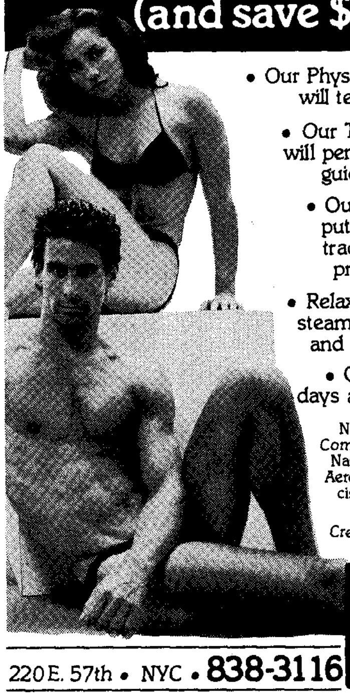
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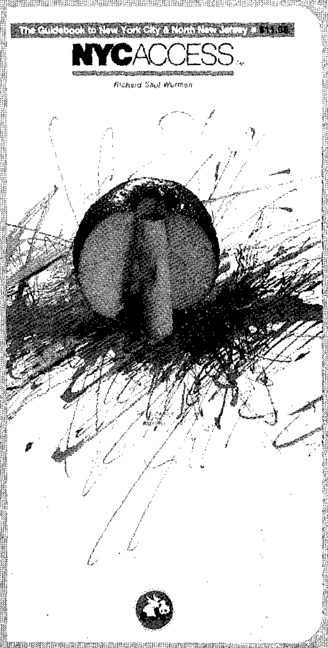
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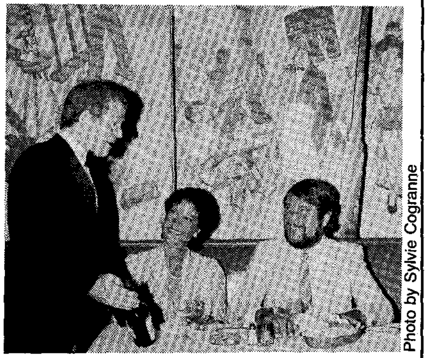

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Handbags

THERE IS A 10-50 PERCENT REDUCTION on handbags here, and you'll find leather, reptile, and silk bags, some custom-made, some from such designers as Koret, Meyers, and Susan Gail. At 10 percent off: black lizard and snake bags. At 20 percent off: evening bags, multicolored snake bags, lizard and snake bags in various colors (including a wine lizard Kelly bag, was $649.95, now $520), and all-black alligator bags. At 30 percent off: colored alligator bags, including a brown Italian one with bamboo handle, was $1,800, now $1,260. At 50 percent off, a group of one- and two-of-a-kind bags in plain or woven leather: a black camera bag, was $130, now $65; a large brown feed bag, was $180, now $90. Custom-made bags are 20 percent off: black-lizard bag with French marcasite frame, was $400, now $320; black snake bag with jade clasp, was $350, now $280; snake bag with Gorham-sterling-silver frame, was $480, now $384; black lizard bag with Art Deco enamel-and-marcasite ornament, was $460, now $368; silk bag with 14K-gold frame, was $1,200, now $960; and more. If you buy two bags, an additional 10 percent will be taken off the second bag. A.E., M.C., V. accepted for everything but the half-price bags; checks accepted for all bags; all sales final. *Artbag Creations, Inc., 735 Madison Ave., near 64th St. (744-2720); Mon.-Fri. 9 a.m.-5:45 p.m. and Sat. till 4 p.m.; while stock lasts.*

Warehouse Sale

A LARGE SELECTION OF GORGEOUS FURnishing fabrics, usually available only through designers and architects, is on sale at this warehouse at a minimum of 50 percent off. A few examples of Schiffli-embroidered, custom-quilted fabrics: Jack and the Beanstalk, a polyester-and-cotton-blend chintz embroidered with a pea-pod design, retail $82.50 a yd., here $41.25; Raj, a polished cotton with a paisley pattern, retail $66 a yd., here $33; Cactus, a cotton duck, retail $91.50 a yd., here $45.75; and more. A few examples of hand-painted fabrics: Leopard, a cotton duck, retail $78.75 a yd., here $39.38; Anjin, a French cotton with an abstract pattern, retail $60 a yd., here $30; Parasol, a linen with a subtle stripe, retail $94.50 a yd., here $47.25; Bird of Paradise, a tussah silk, retail $129.75 a yd., here $64.88. Plain fabrics are 60 percent off. All discontinued fabrics, including custom quiltings, are $4–$12 a yd. There is a 10-yd. maximum length available in each color of each pattern of the custom-quilted fabrics, and good inventory in almost everything else. Checks accepted; no credit cards; all sales final. *Etalage Warehouse, 47-07 30th Pl., sixth floor, Long Island City (786-8655); Tues.–Thurs. 10 a.m.–4 p.m. By subway: Take No. 7 train to Rawson St. station; walk three blocks west. By car: Take 59th St. Bridge to Long Island City; warehouse is one block off Thompson St. (Thompson is a continuation of Queens Blvd.). Sale 6/7–9 only.*

Wholesale

THIS LARGE WHOLESALER OF WOMEN'S clothing carries a wide size range of many designer labels. Spring and summer fashions are being closed out now at 50 percent below retail prices, and the merchandise includes dresses, coats, raincoats, suits, blazers, skirts, sweaters, pants, pantsuits, and gowns. A few examples: designer dresses, retail $200, usually $129.75–$135.75 here, now $99.75; dresses, blouses, skirts, sweaters, and pants, retail $100, usually $70.75 here, now $49.75; a large group of blouses, shirts, and sweaters, now $50 for three; a large group of skirts and pants, now $99.75 for three. An additional 10 percent discount for buying three sale-priced dresses, suits, and gowns. Price tags are close-coded, and a salesperson must help you. Checks accepted; no credit cards; all sales final. *Ms., Miss, or Mrs., 462 Seventh Ave., at 35th St., eighth floor (736-0557); Mon.–Wed. and Fri. 9 a.m.–6 p.m., Thurs. till 8 p.m., and Sat. till 4 p.m.; through 6/18*

Workshop for Women

THE NEXT OF THE ONGOING SERIES OF career seminars for women sponsored by the Clairol Loving Care Scholarship Program is titled "How to Survive and Thrive in Business." It will be held in Stamford, Conn., on June 21, at the Stamford Marriott, and is being co-sponsored by the Stamford Y.W.C.A. It would be wise to reserve early, because these workshops are always sold out and seating is limited. A panel of experts will deal with topics such as "Climbing the Corporate Ladder," "Making It on Your Own," "Personal Packaging," and "Selling Yourself: The Interview." Registration and refreshments are at 5:30 P.M., and the workshop will be from 6 to 8 P.M. The $7.50 registration fee is tax-deductible as a business-education expense. Send your check, made out to the Stamford Y.W.C.A., to *Gail Calder, Clairol, Inc., 1 Blachley Rd., Stamford, Conn. 06901.*

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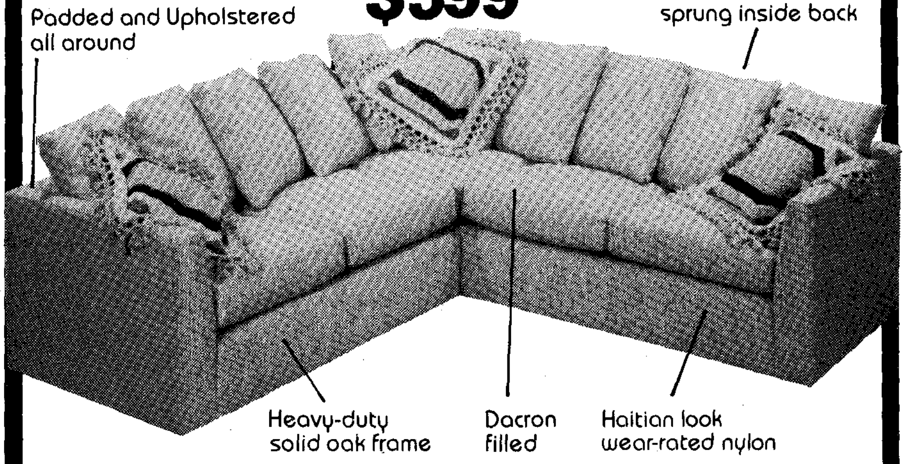
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A Complete Entertainment Guide for the Week Beginning June 8.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"Chicken Ranch." #2—The Films of Yasujiro Ozu. June 6: "The Loyal 47 Ronin, Part One"; "The Only Son." June 7-8: "Tokyo Story." June 9-11: "Princess Yang Kwei Fei"; "Ohayo." June 12: "The Loyal 47 Ronin, Part Two"; "A Story of Floating Weeds."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru June 9: "Chained Heat." Beg. June 10: "Mad Max."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. June 6: "The Canterbury Tales"; "Arabian Nights." June 7: "Le Beau Mariage "; "The Philadelphia Story." June 8: "A Fistful of Dollars"; "For a Few Dollars More"; "The Good, the Bad and the Ugly." June 9: "King of Hearts"; "A Thousand Clowns." June 10-11: "Chilly Scenes of Winter"; "Hair." June 12: "Manhattan"; "Bananas." **AGEE ROOM—** "Breathless (1960)."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Baby, It's You." #2—"Betrayal."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru June 9: "The Hunger." June 10-11: "The Wall"; "The Song Remains the Same." June 12: "Pink Flamingos"; "Andy Warhol's Bad."

9. **ART—8th St. E. of University Pl.** 473-7014. "The Man With Two Brains."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. June 6: "La Bete Humaine"; "Grand Illusion." June 7: "Wings"; "Call Her Savage." June 8: "A Man and a Woman"; "Live for Life." June 9: "Now, Voyager"; "Dark Victory." June 10-11: "Ministry of Fear"; "The Fallen Idol." June 12: "Wuthering Heights"; "Jane Eyre."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru June 9: "Monty Python's The Meaning of Life"; " Bad Boys."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. June 6-7: "Henry V"; "Hamlet." June 8-9: "The Story of O"; "Emmanuelle." June 10-11: "Fountainhead"; "Siddhartha." June 12: "The Killing of Sister George"; "Making Love."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"WarGames." #2—Thru June 9: "Lianna."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Local Hero." #2—"La Nuit de Varennes." #3—"Nudo di Donna." #4—Thru June 9: "Tender Mercies." Beg. June 10: "Diva."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Tent.: "Sophie's Choice."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Thru June 9: "Flashdance." Beg. June 10: "Octopussy."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Psycho II."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Breathless (1983)."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Spacehunter: Adventures in the Forbidden Zone." #2—"Blue Thunder." #3—"Return of the Jedi."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru June 9: "Pink Motel." Beg. June 10: "The Man With Two Brains." #2—Thru June 9: "The Man With Two Brains." Beg. June 10: "Octopussy."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Return of the Jedi."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Pink Motel." #2—"Breathless (1983)." #3—"Still Smoking." #4—"Monty Python's The Meaning of Life." #5—"Doctor Detroit." #6—"Porky's."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Blue Thunder." #2—582-5070. "Spacehunter: Adventures in the Forbidden Zone."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Flashdance."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. Tent.: "E.T., the Extra-Terrestrial."

37. **WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"The Mack." #2—"WarGames."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Flashdance." **EMBASSY 3—**Thru June 7: "48 Hrs." Beg. June 8: "Spacehunter: Adventures in the Forbidden Zone." **EMBASSY 4—**Thru June 7: "An Officer and a Gentleman." Beg. June 8: "Spacehunter: Adventures in the Forbidden Zone."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—June 6: "Forbidden Planet"; "Close Encounters." June 7-8: "Mondo Trasho"; "Multiple Maniacs." June 9-11: "Life of Brian"; "And Now For Something Completely Different." June 12: "Star Trek: The Wrath of Kahn." #2—June 6-7:"Alice Doesn't Live Here Anymore"; "The Sailor Who Fell With Grace From the Sea." June 8-9: "The Front"; "The Angel Levine." June 10-11: "On Golden Pond"; "Guess Who's Coming to Dinner." June 12: "Dr. Jekyll and Mr. Hyde"; "Captains Courageous."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Psycho II." #2—"Chained Heat."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. Thru June 7: "Raiders of the Lost Ark." Beg. June 8: "48 Hrs."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Tender Mercies."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Gandhi."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru June 9: "The Hunger." Beg. June 10: "Octopussy."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. The Gordimer Stories.

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "The Salamander."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru June 9: "Baby, It's You." Beg. June 10: "Say Amen, Somebody."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Monty Python's The Meaning of Life."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. Thru June 11: "La Boum." Beg. June 12: "L'Etoile du Nord."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "La Traviata."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "The White Rose."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Local Hero." #2—"Sophie's Choice."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "La Truite." **CORONET—**"Breathless (1983)."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "To Begin Again."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Norman Loves Rose." **CINEMA II—** 753-0774. "Betrayal."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Psycho II." #2—832-2720. Thru June 9: "Nudo di Donna." Beg. June 10: "Octopussy."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Man With Two Brains."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Spacehunter: Adventures in the Forbidden Zone." #2—"WarGames."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. Thru June 9: "Say Amen, Somebody." Opening June 10: "The Return of Martin Guerre."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Flashdance."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Tootsie."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "WarGames."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Return of the Jedi." #2—"Blue Thunder."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Psycho II."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—Thru June 9: "Chained Heat." Beg. June 10: "Octopussy." #2—"Spacehunter: Adventures in the Forbidden Zone."

MOVIES

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tootsie."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Angelo, My Love." #2—"La Nuit De Varennes." #3—"The Night of the Shooting Stars."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"They Don't Wear Black Tie." #2—Thru June 9: "Diva." *Opening* June 10: "Heatwave."

89. **REGENCY—B'way nr. 67th St.** 724-3700. June 6: "Ben Hur." June 7-8: "The Apartment"; "Elmer Gantry." June 9-11: "West Side Story." June 12: "Lawrence of Arabia."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Heads or Tails." #2—"The Divine Emma."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"WarGames." #2—"Psycho II." #3—"The Man With Two Brains."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—Thru June 9: "Baby, It's You." Beg. June 10: "Octopussy." #2—"Betrayal."

95. **THALIA—95th St. W. of B'way.** 222-3370. June 6: "Tex Avery"; "Hugh Harman." June 7: "The Nanny"; "The Bad Seed." June 8: "Zatoi Chi's Cane Sword"; "Broken Swords." "Being There"; "Harold and Maude." June 10-11: "Jamaica Inn"; "*Strangers on a Train.*" June 12: "Leap Into the Void"; "Victory March."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. June 6: "Topper"; "Here Comes Mr. Jordan." June 7: "A Hard Day's Night"; "Yellow Submarine." June 8: "Camera Buff"; "Mother Küsters Goes to Heaven." June 9: "The Night of the Hunter"; "The Postman Always Rings Twice (1946)." June 10: "The Spirit of the Beehive"; "Lord of the Flies." June 11: "L'Avventura"; "Grand Illusion." June 12: "Fantastic Voyage"; "Solaris."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru June 9: "48 Hrs."; "Airplane II: The Sequel." Beg. June 10: "The Hunger"; "Diner." #2—"The Ruling Class." #3—Thru June 9: "Local Hero." Beg. June 10: "Local Hero"; "Best Friends." #4—Thru June 9: "Pink Motel." Beg. June 10: (tent.) "Tender Mercies."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru June 9: "Chained Heat." Beg. June 10 (tent.): "Tootsie."

Museums, Societies, Etc.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $3; members $2. June 9, 12 noon: "Kanchenjungha" by Satyajit Ray.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. June 8, 8 *p.m.*: "*Love Story*" (1970) by Arthur Hiller, with Ali McGraw, Ryan O'Neal.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. New German Cinema: a weekend of films selected by Alf Bold of the Arsenal and Forum of Young Cinema in Berlin—June 10, 8 p.m.: "Toilette" (1979) by Friederike Pezold. June 11, 8 p.m.: Group Show, including "At Time Goes By" (1982) by Rosi S.M., "Schattennacht" (1981) by Ebba Jahn, "Kool Killer" (1981) by Pola Reuth, "Exekution—A Story of Mary" by Elfi Mikesch, "Dreamtime" (1982) by Bettina Woernle, "Schweigend Und Gespraech Verteift" (1980) by Ute Aurand; 11 p.m.: "Against the Grain" (1980) by Tim Burns. June 12, 8 p.m.: Group Show, including "Change" (1981) by Christiphe Janetzko, "Gummibaerchenfilm" (1983) by Hille Koehne, "Ich Sage Tannen" (1982) by Axel Scheffler, "Pilgerstrom" (1983) and other films by the Anarchist Gummizelle Duessdeldorf.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. *Adm.* $3; *members*, senior citizens & students $2.50. June 11, 7:30 p.m.: "Spartacus" (1960) by Stanley Kubrick, with Kirk Douglas, Jean *Simmons*.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Classic American Documentaries. Daily, 12 noon, 12:15, 12:30, 1:30, 1:45, 3:35, 5:45 p.m.: "The Pirogue Maker" (1948) by Arnold Eagle; 2, 4 p.m.:

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"HAVE YOU BEEN GROSSED OUT BY AMERICA'S #1 COMEDY HIT?"
"SEX. SACRILEGE. SCATOLOGY... AN EXHILARATING EXPERIENCE!" – TIME MAGAZINE
MONTY PYTHON'S THE MEANING OF LIFE
R
A Universal Release
"'TENDER MERCIES' IS ON MY 1983 10-BEST LIST." – The Village Voice
TENDER MERCIES
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PG
BURT REYNOLDS IS Stroker Ace
He's hot on the track... and off!
PG
© 1983 by Universal City Studios, Inc.—Warner Bros.
STARTS FRIDAY, JULY 1ST
CHECK CUE LISTINGS FOR A THEATRE NEAR YOU

"Lousiana Story" (1948) by Robert Flaherty; 12:45, 1:10, 3:20, 5:20 p.m.: Newsreels from the 1940s. Tues., Wed., Thurs., 6 p.m.: "The Plow That Broke the Plains" (1936) by Pare Lorentz; 6:30 p.m.: "The River" (1937) by Lorentz; 7 p.m.: "The City" (1939) by Ralph Steiner, Willard Van Dyke; 7:45 p.m.: "The Town" (1944) by Josef von Sternberg.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. June 8, 7:30 p.m.: "Where Chimneys are Seen" (1953) by Heinosuke Gosho. June 10, 7:30 p.m.: "The Human Condition" (1959) by Masaki Kobayashi. June 11, 2 p.m.: "The Munekata Sisters" (1950) by Yasujiro Ozu. June 12, 2 p.m.; "My Son" (1979) by Keisuke Kinoshita.

MANHATTAN LABORATORY MUSEUM—314 W. 54th St. btwn. 8th and 9th Aves. 765-5904. Adm. $3, $2.50 for members, seniors and students. Films for Adults About Time. June 7, 8 p.m.: Fantastic Time and Time Travel—"Zikkaron", "The Time Machine" (1960) by George Pal.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. Cineprobe Series—June 6, 6 p.m.: "if i scratch, if i write" (1982) by Kon Petrochuk, about the poet d.a.levy. What's Happening Film Series—June 7, 6 p.m.: Three documentaries on gay rights—"Greetings From Washington" (1981) by Lucy Winer, "Witches and Faggots—Dykes and Poofters" (1979) by One in Seven Collective, "Pink Triangles" (1982) by the Pink Triangle Film Group. Films From the Archive—June 11-12, 12 noon: "My Darling Clementine" (1946) by John Ford, with Henry Fonda. Rediscovering French Film, Part II—June 6, 12 noon: "L'Imagination et le Front Populaire: 1935-36" by Armand Panigel. In French, Eng. subtitles; 2:30 p.m.: "Princesse Tam-Tam" (1935) by Edmond T. Gréville. In French. June 7, 12 noon: "L'Imagination et le Front Populaire"; 2:30 p.m.: "Mister Flow" (1936) by Robert Siodmak. In French. June 9, 12 noon: "L' Imagination et le Front Populaire"; 2:30 p.m.: "Millenard" (1937) by Siodmak. In French; 6 p.m.: "La Tendre Ennemie" (1936) by Max Ophuls. In French, Eng. subtitles. June 10, 12 noon: "L'Imagination et le Front Populaire"; 2:30 p.m.: "Ils Étaient Neuf" (1939) by Sacha Guitry. In French; 6 p.m.: "Adrienne Lecouvreur" (1938) by Marcel L'Herbier. In French, Eng. subtitles. June 11, 2:30 p.m.: "Adrienne Lecouvreur"; 5 p.m.: "Nuits de Fue" (1937) by L'Herbier. June 12, 2:30 p.m.: "Mayerling" (1937) by Anatole Litvak. In French, Eng. subtitles: 5 p.m.: "La Mort du Cygne" (1937) by Jean Benoît-Lévy, Marie Epstein. In French, Eng. subtitles.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. June 6, 7:45, 10:15 p.m.: "Last Tango in Paris" (1972) by Bernardo Bertolucci, with Marlon Brando. June 7, 8, 9:45 p.m.: "Gregory's Girl" (1981) by Bill Forsyth. June 8, 8 p.m.: "World of Light" (1980) by Marita Simpsom, portrait of May Sarton, "Georgia O'Keefe" (1977) by Perry Miller Adato, "Nevelson In Process" (1978) by Jill Godmilow, Susan Fanshel. June 9, 8, 10:15 p.m.: "Demon Pond" (1979) by Mashira Shinoda, in Japanese, Eng. subtitles. June 10, 11, 8, 10:15 p.m. and June 12, 7:30, 1:45 p.m.: "Three Brothers" (1981) by Francesco Rosi.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Adm. Free. Salute to Independent Filmmakers—June 7, 12 noon: "Brooklyn Bridge" (1981) by Ken Burns; 2:30 p.m.: "It's One Family—Knock on Wood" (1982) by Tony DeNonno, "Grandma's Bottle Village" (1982) by Light and Saraf, "Puttin Up the Pickles" (1981) by Yasha & Carrie Aginsky. June 9, 12 noon: "River-Ghost" by Storm DeHirsch. June 11, 2:30 p.m.: "Tango" (1980) by Zbigniew Rybczinski, and other short recent films.

PROSPECT PARK LONG MEADOW—Brooklyn/Grand Army Plaza entrance 638-1110. Adm. $4, $24/8 (includes head set, portable seat). Wed.-Sun., May 25-June 19, also Memorial Day, 9:15-11:45 p.m.: Artscope—art films covering ancient to modern eras, shown nightly in 16 open-air cinimas.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. June 7-12, 5:40, 7:50, 10 p.m.: "Espoir" (1939) by Andre Malraux, documenting the Spanish Civil War.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Early 1960s British Neorealism. June 11, 2 p.m.: "The Sorrows of Satan" (1926) by D.W. Griffith.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Return of the Jedi." #2—"Spacehunter: Adventures in the Forbidden Zone." #3—Thru June 7: "Blue Thunder." Beg. June 8: "Trading Places."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Psycho II."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Psycho II." #2—Thru June 9: "Pink Motel." Beg. June 10: "Mad Max."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"WarGames." #2—Thru June 9: "Blue Thunder." Beg. June 10: "Octopussy."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—Thru June 9: "Breathless (1983)." Beg. June 10: "Octopussy." #2—"Blue Thunder."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Return of the Jedi." #2—"Return of the Jedi." #3—"Psycho II." #4—"Pink Motel."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. Thru June 9: "Chained Heat." Beg. June 10: "Mad Max."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Flashdance." #2—"Spacehunter: Adventures in the Forbidden Zone."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "WarGames."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"WarGames." #2—Thru June 9: "Blue Thunder." Beg. June 10: "Octopussy." #3—"Chained Heat"; "Madman."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—Tent: "Chained Heat." #2—Thru June 9: "The Mack." Beg. June 10: "Octopussy." #3—"Blue Thunder." #4—"Blue Thunder."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Return of the Jedi." #2—"WarGames." #3—"Psycho II." #4—"The Man With Two Brains." #5—Thru June 9: "Chained Heat." Beg. June 10: "Octopussy."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Breathless (1983)." #2—"Blue Thunder."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Return of the Jedi." #2—"WarGames."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. "The Man With Two Brains."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Spacehunter: Adventures in the Forbidden Zone." #2—"Flashdance."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—Thru June 9: "Chained Heat." Beg. June 10: "Octopussy." #2—"Psycho II." #3—"Pink Motel." #4—"My Tutor."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "Gandhi."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru June 7: "Chained Heat." Beg. June 8: "Trading Places." #2—"Psycho II." #3—Thru June 9: "Flashdance." Beg. June 10: "Octopussy." #4—"Blue Thunder."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Gandhi." #2—Thru June 9 (tent.): "Tootsie."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"Return of the Jedi." #2—"Psycho II."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—"WarGames." #2—"The Man With Two Brains."

215. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay.** 875-4024. #1—"The Mack." #2—"Blue Thunder." #3—"Psycho II." #4—"Spacehunter: Adventures in the Forbidden Zone."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. "Psycho II."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Blue Thunder." #2—"Flashdance."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. Thru June 9: "Breathless (1983)." Beg. June 10: "Octopussy." **SOUTH**—"The Man With Two Brains."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru June 9: "My Tutor"; "Gates of Hell."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. Thru June 9: "My Tutor"; "Gates of Hell."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru June 9: "Tootsie." Beg. June 10: "Gandhi."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. Thru June 9: "Chained Heat." Beg. June 10: "Mad Max."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—Thru June 9: "Pink Motel." Beg. June 10: "Mad Max." #2—"Spacehunter: Adventures in the Forbidden Zone." #3—"Return of the Jedi." #4—"WarGames."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru June 9: "Sophie's Choice." Beg. June 10: "Octopussy."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru June 9: "Blue Thunder." #2—Thru 9: "Spacehunter: Adventures in the Forbidden Zone."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"Spacehunter: Adventures in the Forbidden Zone." #2—Thru June 9: "Chained Heat." Beg. June 10: "Octopussy." #3—"Psycho II."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru June 9: "Breathless (1983)." #2—Thru June 9: (tent.): "Pink Motel." Beg. June 10: "Heart Like A Wheel."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. "The Man With Two Brains."

303. **NEW DORP—HYLAN—** 351-6601. #1—Thru June 7: "Flashdance." Beg. June 8: "Trading Places." #2—"Blue Thunder."

304. **NEW DORP—LANE—** 351-2110. "The Man With Two Brains."

305. **NEW DORP—RAE—** 979-0444. #1—"WarGames." #2—Thru June 9: "Spacehunter: Adventures in the Forbidden Zone."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Return of the Jedi." #2—"Psycho II."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"My Tutor." #2—"Chained Heat."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. Thru June 9: "Pink Motel." Beg. June 10:"Octopussy."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Psycho II." #2—Thru June 9: "Spacehunter: Adventures in the Forbidden Zone." Beg. June 10: "Octopussy." #3—"Chained Heat." #4—"Blue Thunder."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Breathless (1983)." #2—"Blue Thunder."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"Pink Motel." #2—"Return of the Jedi." #3—"Return of the Jedi." #4—"Return of the Jedi."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru June 9: "Tootsie"; "When a Stranger Calls."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Blue Thunder." #2—"Breathless (1983)."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—Thru June 9: "Breathless (1983)." #2—"Blue Thunder."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Return of the Jedi." #2—"Flashdance." #3—Thru June 7: "Spacehunter: Adventures in the Forbidden Zone." Beg. June 8: "Trading Places."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Blue Thunder." #2—"Breathless (1983)." #3—"WarGames."

THE LAST GREAT FILM OF INGMAR BERGMAN

FANNY & ALEXANDER

A FILM BY INGMAR BERGMAN

Written and Directed by INGMAR BERGMAN Executive Producer JÖRN DONNER
Director of Photography SVEN NYKVIST, A.S.C.
PERNILLA ALLWIN as Fanny BERTIL GUVE as Alexander
EWA FRÖLING, ERLAND JOSEPHSON, JAN MALMSJÖ, GUNN WALLGREN
[illegible]
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[illegible] PERSONAFILM TOBIS

R RESTRICTED [illegible]

EMBASSY PICTURES Release

JUNE 17TH
NEW YORK–CINEMA 1 AND 3

JUNE 29TH
LOS ANGELES–MUSIC HALL

JULY 1ST
WASHINGTON, D.C.
JENNIFER THEATRE

JULY 1ST
CHICAGO
BIOGRAPH

JULY 1ST
BOSTON
NICKELODEON

JULY 1ST
SAN FRANCISCO
CLAY THEATRE

JULY 1ST
SEATTLE
RIDGEMONT

JULY 15TH
BERKELEY
ACT 1 THEATRE

JULY 1ST
TORONTO
INTERNATIONAL CINEMA

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"The Man With Two Brains." #2—"Psycho II." #3—"My Tutor." #4—Thru June 9: "Chained Heat." Beg. June 10: "Octopussy."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"WarGames." #2—Thru June 9: "Spacehunter: Adventures in the Forbidden Zone."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. Thru June 9: "Tootsie."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. #1—"WarGames." #2—"Chained Heat."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"The Man With Two Brains." #2—Thru June 9: "Exposed." Beg. June 10: "Octopussy."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Flashdance."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Return of the Jedi." #2—"Return of the Jedi." #3—"Psycho II." #4—"Pink Motel."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"Return of the Jedi." #2—"Return of the Jedi." #3—"The Man With Two Brains." #4—"Psycho II." #5—"Gandhi."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—Thru June 9: "Flashdance." Beg. June 10: "Octopussy." #2—Thru June 7: "Pink Motel." Beg. June 8: "Trading Places."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. Thru June 9: "Chained Heat." Beg. June 10: "Mad Max."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"WarGames." #2—Thru June 7: "Breathless (1983)." Beg. June 8: "Trading Places." #3—"Flashdance."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. "Psycho II."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru June 9: "Chained Heat." Beg. June 10: "Octopussy." #2—"Return of the Jedi." #3—"The Man With Two Brains."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru June 9: "The King of Comedy"; "Young Doctors In Love." Beg. June 10 (tent.): "Local Hero"; "Best Friends."

437. **LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy.** 225-2800. Tent.: "Gandhi."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru June 9: "My Tutor"; "Gates of Hell."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Psycho II." #2—"Chained Heat."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru June 9: "Max Dugan Returns"; "Class Reunion." Beg. June 10: "Tootsie."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—"WarGames." #2—Thru June 9: "E.T., the Extra-Terrestrial."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—Thru June 9: "Breathless (1983)." #2—"Blue Thunder."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—Thru June 9: "Flashdance." Beg. June 10: "Octopussy." #2—Thru June 7: "Still Smoking"; Beg. June 8: "Trading Places."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru June 9: "My Tutor"; "Gates of Hell."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. "Blue Thunder."

501. **BALDWIN—RKO—** 223-9230. "WarGames."

502. **BELLEROSE—RKO—** 775-1351. Thru June 7: "Sophie's Choice." Beg. June 8: "Tootsie."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—Thru June 9: "Max Dugan Returns." #2—Thru June 9: "My Tutor."

511. **EAST MEADOW—FLICK—** 794-8008. #1—Thru June 9: "Gandhi." #2—Thru June 9: "Pink Motel."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Return of the Jedi." #2—"Return of the Jedi." #3—"Psycho II." #4—"The Man With Two Brains."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru June 9: "Doctor Detroit." #2—Thru June 9: "Local Hero."

516. **FARMINGDALE—RKO—** 249-0122. Thru June 9: "Doctor Detroit."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "Return of the Jedi."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"Psycho II." #2—Thru June 9: "Spacehunter: Adventures in the Forbidden Zone." Beg. June 10: "Octopussy."

519. **GARDEN CITY—RKO ROOSEVELT FIELD —** 741-4007. #1—Thru June 7: "Pink Motel." Beg. June 8: "Trading Places." #2—"Flashdance." #3—"Return of the Jedi."

521. **GARDEN CITY PARK—RKO PARK EAST —** 741-8484. "Blue Thunder."

523. **GREAT NECK—SQUIRE—** 466-2020. #1—"Return of the Jedi." #2—"Return of the Jedi." #3—Tent.: "Betrayal."

524. **HEWLETT—RKO—** 791-6768. Thru June 7: "Sophie's Choice." Beg. June 8: "Tootsie."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—"The Man With Two Brains." #2—Thru June 9: "Pink Motel." Beg. June 10: "Mad Max."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "Psycho II." **SOUTH**—"Return of the Jedi."

529. **LAWRENCE—RKO—** 371-0203. #1—"Flashdance." #2—Thru June 9: "Breathless (1983)." Beg. June 10: "Mad Max." #3—Thru June 7: "Blue Thunder." Beg. June 8: "Trading Places."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru June 9: "Chained Heat." Beg. June 10 (tent.): "Local Hero." #2—Thru June 9: "Tender Mercies." Beg. June 10 (tent.): "The Outsiders"; "Firefox."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Flashdance." #2—"WarGames." #3—"Blue Thunder." #4—"Spacehunter: Adventures in the Forbidden Zone."

532. **LONG BEACH—LIDO—** 432-0056. Thru June 9: "1990, the Bronx Warriors"; "Nice Dreams." Beg. June 10: "My Tutor"; "Madman."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Psycho II." #2—"The Man With Two Brains." #3—"Octopussy." #4—"Octopussy."

534. **LYNBROOK—STUDIO ONE—** 599-1444. Thru June 9: "The Night of the Shooting Stars." Beg. June 10: "Lianna."

535. **MALVERNE—TWIN—** 599-6966. #1—"Gandhi." #2—Thru June 9: "Tootsie." Beg. June 10: "Local Hero."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"Psycho II." #2—Thru June 9: "Chained Heat." Beg. June 10: "Octopussy." #3—Thru June 9: "Pink Motel." Beg. June 10: "Mad Max."

537. **MANHASSET—RKO CINEMA—** 627-1300. Program unavailable.

540. **MASSAPEQUA—PEQUA—** 799-6464. "Return of the Jedi."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—"The Man With Two Brains." #2—"Pink Motel." #3—Thru June 7: "Blue Thunder." Beg. June 8: "Trading Places." #4—Thru June 9: "Chained Heat." Beg. June 10: "Octopussy." #5—Tent.: "The Mack." Beg. June 10: "Mad Max." #6—"Spacehunter: Adventures in the Forbidden Zone." #7—"Flashdance."

542. **MERRICK—GABLES—** 546-0734. Thru June 9: "Tootsie." Beg. June 10 (tent.): "Max Dugan Returns."

545. **NEW HYDE PARK—HERRICKS—** 747-0555. "Breathless (1983)."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. "WarGames."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru June 9: "Max Dugan Returns." #2—Thru June 9: "Local Hero."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "Gandhi."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru June 9: "Doctor Detroit." #2—Thru June 9: "Tootsie."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Blue Thunder." #2—"Breathless (1983)."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. Thru June 7: "Sophie's Choice." Beg. June 8: "Tootsie."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—Thru June 9: "Flashdance." Beg. June 10: "Mad Max." #2—"WarGames."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"Breathless (1983)." #2—"The Man With Two Brains." #3—"WarGames."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. "Gandhi."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. Thru June 9: "Pink Motel." Beg. June 10: "Mad Max."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Return of the Jedi." #2—"Return of the Jedi."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Blue Thunder." #2—"The Night of the Shooting Stars."

561. **SYOSSET—SYOSSET—** 921-5810. "Nudo di Donna."

562. **SYOSSET—UA CINEMA 150—** 364-0700. Thru June 9: "Chained Heat." Beg. June 10: "Octopussy."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. "WarGames."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Chained Heat." #2—"Breathless (1983)." #3—"Psycho II." #4—"Blue Thunder." #5—"Return of the Jedi." #6—"Return of the Jedi." #7—"Flashdance." #8—"Spacehunter: Adventures in the Forbidden Zone." #9—Thru June 7: "My Tutor." Beg. June 8: "Trading Places." #10—"Pink Motel." #11—"The Man With Two Brains."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—"WarGames." #2—"Breathless (1983)."

571. **WANTAGH—RKO—** 781-6969. "Psycho II."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—"Psycho II." #2—"The Man With Two Brains." #3—Thru June 9: "Chained Heat." Beg. June 10: "Octopussy."

574. **WESTBURY—WESTBURY—** 333-1911. #1—"Tender Mercies." #2—"Local Hero."

Suffolk County

600. **AMITYVILLE—RKO—** 264-7789. #1—"Spacehunter: Adventures in the Forbidden Zone." #2—"WarGames."

601. **BABYLON—BABYLON—** 669-3399. Thru June 9: "Chained Heat." Beg. June 10: "Octopussy."

602. **BABYLON—RKO—** 669-0700. #1—"Blue Thunder." #2—"Return of the Jedi."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"WarGames." #2—"The Man With Two Brains." #3—Thru June 7: "Flashdance." Beg. June 8: "Trading Places."

604. **BAY SHORE—CINEMA—** 665-1722. "Psycho II."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Breathless (1983)." #2—"Spacehunter: Adventures in the Forbidden Zone."

608. **BAY SHORE—SUNRISE DRIVE-IN—** 665-1111. #1—Thru June 9: "The Man With Two Brains"; "Nightshift." Beg. June 10: "Octopussy." #2—Thru June 7: "Pink Motel." Beg. June 8: "Trading Places"; "Some Kind of Hero."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru June 9: "Doctor Detroit." Beg. June 10: "Something Wicked This Way Comes."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru June 9: "E.T., the Extra-Terrestrial."

613. **CENTEREACH—CENTEREACH—** 588-0088. "E.T., the Extra-Terrestrial."

615. **COMMACK—DRIVE-IN—** 499-2900. Thru June 9: "Chained Heat"; "Madman." Beg. June 10: "Trading Places"; "Some Kind of Hero."

616. **COMMACK—MAYFAIR—** 543-0707. Thru June 9: "Spacehunter: Adventures in the Forbidden Zone."

617. **COMMACK—RKO—** 499-4545. #1—"Return of the Jedi." #2—"Blue Thunder."

618. **COPIAGUE—JOHNNY ALL-WEATHER DRIVE-IN—** 842-4258. "Psycho II"; "Bad Boys."

619. **CORAM—CORAM—** 698-7200. "The Man With Two Brains."

620. **CORAM—DRIVE-IN—** 732-6200. "Psycho II"; "Bad Boys."

621. CORAM—PINE— 698-6442. #1—"WarGames." #2—Thru June 9: "Pink Motel." Beg. June 10: "Octopussy."

622. DEER PARK—DEER PARK— 667-2440. "Blue Thunder."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"Return of the Jedi." #2—"Return of the Jedi." #3—"WarGames." #4—"Psycho II." #5—Thru June 7: "Spacehunter: Adventures in the Forbidden Zone." Beg. June 8: "Trading Places."

626. EAST NORTHPORT—LARKFIELD— 261-0043. "WarGames."

627. EAST SETAUKET—RKO FOX— 473-2400. "Return of the Jedi."

628. ELWOOD—ELWOOD— 499-7800. #1—"Breathless (1983)." #2—"Flashdance."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—"The Man With Two Brains." #2—Thru June 9: "Pink Motel." Beg. June 10: "Mad Max."

630. GREENPORT—GREENPORT— 477-0500. Thru June 9: "Breathless (1983)." Beg. June 10: "Flashdance."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. "WarGames."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—"Return of the Jedi." #2—"Spacehunter: Adventures in the Forbidden Zone." #3—"WarGames." #4—Thru June 9: "Breathless (1983)"; "Pink Motel." Beg. June 10: "Mad Max."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "Blue Thunder."

634. HUNTINGTON—RKO YORK— 421-3911. "Psycho II."

635. ISLIP—ISLIP— 581-5200. #1—"WarGames." #2—"The Man With Two Brains." #3—"Blue Thunder."

636. KINGS PARK—KINGS PARK— 269-4422. "The Man With Two Brains."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. Thru June 9: "Pink Motel." Beg. June 10: "Octopussy."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru June 9: "Max Dugan Returns."

639. LINDENHURST—LINDENHURST— 888-5400. Thru June 9: "Doctor Detroit." Beg. June 10: "Something Wicked This Way Comes."

640. MATTITUCK—MATTITUCK— 298-4405. #1—Thru June 9: "Flashdance." #2—Beg. June 9: "E.T., the Extra-Terrestrial." #3—Thru June 9: "Pink Motel."

641. MONTAUK—THE MOVIES— 668-2393. June 10-12: "Without a Trace"; "The Chosen."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. "Psycho II." **OUTDOOR**—Thru June 9: "Chained Heat"; "Madman." Beg. June 10: "Mad Max."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—Thru June 9: "Pink Motel." Beg. June 10: "Mad Max." #2—Thru June 9: "48 Hrs."

644. NORTHPORT—NORTHPORT— 261-8600. Thru June 9: "Doctor Detroit." Beg. June 10: "Something Wicked This Way Comes."

645. OAKDALE—OAKDALE— 589-8118. Thru June 9: "48 Hrs." Beg. June 10 (tent.): "The Outsiders."

646. OCEAN BEACH—COMMUNITY— 583-5184. Thru June 9: "My Favorite Year"; "Young Doctors in Love." Beg. June 10: "48 Hrs."; "Airplane II: The Sequel."

648. PATCHOGUE—PATCHOGUE— 475-0601. #1—"WarGames." #2—"WarGames." #3—"Flashdance."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—"Blue Thunder." #2—"Psycho II."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. "Return of the Jedi." **OUTDOOR**—"The Man With Two Brains"; "Caddyshack."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—Thru June 9: "Spacehunter: Adventures in the Forbidden Zone." Beg. June 10: "Octopussy." #2—Thru June 7: "Chained Heat." Beg. June 8: "Trading Places."

653. PORT JEFFERSON—MINI EAST— 928-6555. #1—"Psycho II." #2—Thru June 9: "Chained Heat."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru June 7: "Sophie's Choice." Beg. June 8: "Tootsie."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru June 9: "Doctor Detroit"; "The Toy."

656. ROCKY POINT—DRIVE-IN— 744-8900. Thru June 9: "Flashdance"; "Airplane II: The Sequel." Beg. June 10: "Octopussy."

657. SAG HARBOR—SAG HARBOR— 725-0010. Thru June 9: "Lianna." Beg. June 10: "The Night of the Shooting Stars."

658. SAYVILLE—SAYVILLE— 589-0232. #1—"The Man With Two Brains." #2—Thru June 9: "Local Hero." #3—Thru June 9: "Pink Motel."

659. SHIRLEY—DRIVE-IN— 281-5444. "Psycho II"; "Bad Boys."

660. SHIRLEY TWIN— 281-4466 #1—Thru June 9: "Pink Motel." #2—Thru June 9: "Chained Heat."

662. SMITHTOWN—SMITHTOWN— 265-1551. "The Man With Two Brains."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—Thru June 9: "Blue Thunder." Beg. June 10: "Octopussy." #2—"The Man With Two Brains."

664. STONY BROOK—LOEWS— 751-2300. #1—"Breathless (1983)." #2—"Spacehunter: Adventures in the Forbidden Zone." #3—"Blue Thunder."

666. WEST ISLIP—TWIN— 669-2626. #1—Thru June 9: "Tootsie." #2—Thru June 9: "Max Dugan Returns."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru June 9: "Flashdance."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru June 9 (tent.): "Local Hero." Beg. June 10: "Blue Thunder."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. #1—Thru June 9: "Spacehunter: Adventures in the Forbidden Zone." Beg. June 10: "Octopussy." #2—"The Man With Two Brains."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. Thru June 7: "Flashdance." Beg. June 8: "Trading Places."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"Pink Motel." #2—"The Man With Two Brains." #3—"Nudo di Donna."

703. CROSS RIVER—CINEMA— 763-8811. Thru June 9: "The Outsiders."

705. GREENBURGH—CINEMA 100— 946-4680. #1—"Psycho II." #2—"The Man With Two Brains."

707. HARTSDALE—CINEMA— 428-2200. #1—"Spacehunter: Adventures in the Forbidden Zone." #2—"Flashdance." #3—Thru June 7: "Breathless (1983)." #4—"WarGames."

708. LARCHMONT—PLAYHOUSE— 834-3001. "WarGames."

709. MAMARONECK—PLAYHOUSE— 698-2200. #1—"Psycho II." #2—"The Man With Two Brains." #3—"My Tutor." #4—Thru June 9: "Chained Heat." Beg. June 10: "Octopussy."

710. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"Blue Thunder." #2—"Psycho II."

711. MOUNT VERNON—PARKWAY— 664-3311. "Gandhi."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"Blue Thunder." #2—"Spacehunter: Adventures in the Forbidden Zone."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—Thru June 7: "Breathless (1983)." Beg. June 8: "Trading Places." #2—"Flashdance." #3—"Return of the Jedi." #4—"Psycho II." #5—Thru June 9: "Chained Heat." Beg. June 10: "Mad Max."

715. NEW ROCHELLE—TOWN— 632-4000. Thru June 9: "Pink Motel." Beg. June 10: "Octopussy."

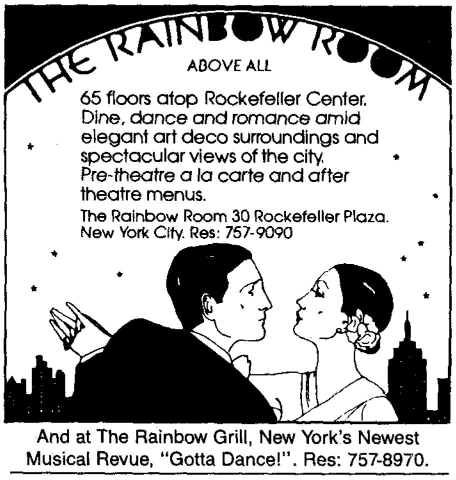
716. OSSINING—ARCADIAN— 941-5200. #1—Thru June 9: "Breathless (1983)." #2—"The Man With Two Brains."

717. PEEKSKILL—BEACH— 737-6262. #1—"The Man With Two Brains." #2—"Breathless (1983)." #3—Thru June 9: "Chained Heat." Beg. June 10: "Octopussy." #4—Thru June 9 (tent.): "Spacehunter: Adventures in the Forbidden Zone." Beg. June 10: "Mad Max."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"Return of the Jedi." #2—"Blue Thunder." #3—"Flashdance." #4—Beg. June 8: "Trading Places."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru June 9: "Tootsie."

722. RYE—RYE RIDGE— 939-8177. #1—"WarGames." #2—Thru June 7: "Flashdance." Beg. June 8: "Trading Places."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723. SCARSDALE—FINE ARTS— 723-6699. "Baby, It's You."

724. SCARSDALE—PLAZA— 725-0078. Thru June 9: "Tender Mercies."

726. WHITE PLAINS—COLONY— 948-8828. Thru June 9: "My Tutor." Beg. June 10: "Chained Heat."

727. WHITE PLAINS—GALLERIA— 997-8198. # 1—"Blue Thunder." # 2—Thru June 7: "An Officer and a Gentleman."

728. WHITE PLAINS—UA CINEMA— 946-2820. "Return of the Jedi."

730. YONKERS—CENTRAL PLAZA— 793-3232. # 1—"Return of the Jedi." # 2—Thru June 9: "Gandhi." Beg June 10: "Octopussy."

731. YONKERS—KENT— 237-3440. Thru June 9: "Chained Heat." Beg. June 10: " Tootsie"; "Airplane II: The Sequel."

732. YONKERS—MOVIELAND— 793-0002. # 1—"WarGames." # 2—"Psycho II." # 3—"Blue Thunder." # 4—"Flashdance."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. # 1—"WarGames." # 2—"Psycho II."

Rockland County

740. BLAUVELT—NYACK DRIVE-IN— 358-1844. "The Man With Two Brains"; "Arthur."

744. NANUET—ROUTE 59— 623-3355. "Psycho II."

745. NANUET—THE MOVIES— 623-0211. # 1—"WarGames." # 2—Thru June 9: "Pink Motel." # 3—"The Man With Two Brains." # 4—"Chained Heat." # 5—"Blue Thunder."

746. NEW CITY—TOWN— 634-5100. # 1—Thru June 9: "Blue Thunder." # 2—Thru June 9: "Flashdance."

747. NEW CITY—UA CINEMA 304— 634-8200. # 1—Tent.: "Spacehunter: Adventures in the Forbidden Zone." # 2—Thru June 9: "Pink Motel." Beg. June 10: "Mad Max."

748. NYACK—CINEMA EAST— 358-6631. Thru June 9: "Betrayal."

750. ORANGEBURG—303 DRIVE-IN— 359-2021. "Psycho II"; "Bad Boys."

751. PEARL RIVER—CENTRAL— 735-2530. Thru June 9: "Tough Enough."

752. PEARL RIVER—PEARL RIVER— 735-6500. "Flashdance."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Breathless (1983)."

755. STONY POINT—9 W CINEMA— 942-0303. "Tough Enough."

756. SUFFERN—LAFAYETTE— 357-6030. "Return of the Jedi."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "Still Smoking."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. # 1—"Chained Heat." # 2—"Psycho II."

774. DANBURY—CINE— 743-2200. # 1—"WarGames." # 2—"Blue Thunder." # 3—Thru June 7: "My Tutor." Beg. June 8: "Trading Places."

775. DANBURY—CINEMA— 748-2923. # 1—"Return of the Jedi." # 2—"Flashdance."

777. DANBURY—PALACE— 748-7496. # 1—"The Man With Two Brains." # 2—Thru June 9: "Pink Motel." Beg. June 10: "Octopussy." # 3—"Spacehunter: Adventures in the Forbidden Zone."

778. DARIEN—PLAYHOUSE— 655-0100. "WarGames."

779. FAIRFIELD—COMMUNITY— 255-6555. # 1—"Chained Heat."

781. GREENWICH—CINEMA— 869-6030. "Psycho II."

782. GREENWICH—PLAZA— 869-4030. # 1—"WarGames." # 2—"La Nuit de Varennes." # 3—"Betrayal."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "Return of the Jedi."

784. NORWALK—CINEMA— 838-4504. # 1—"Psycho II." # 2—"Breathless (1983)."

785. NORWALK—NORWALK— 866-3010. "Chained Heat."

788. SOUTH NORWALK—SONO— 866-9202. Thru June 7: "The Stationmaster's Wife." June 8-10: "An Officer and a Gentleman"; "If. .." June 11-12: "Britannia Hospital."

789. SPRINGDALE—STATE— 325-0250 "Gandhi."

790. STAMFORD—AVON— 324-9205. # 1—Thru June 9: "Spacehunter: Adventures in the Forbidden Zone." Beg. June 10: "Octopussy." # 2 — "The Man With Two Brains."

791. STAMFORD—CINEMA— 324-3100. # 1—"Flashdance." # 2—Thru June 7: "Still Smoking." Beg. June 8: "Trading Places." # 3—"My Tutor."

792. STAMFORD—RIDGEWAY— 323-5000. # 1—"Return of the Jedi." # 2—"Blue Thunder."

793. TRUMBULL—TRANS-LUX— 374-0462. # 1—"WarGames." # 2—"Spacehunter: Adventures in the Forbidden Zone." # 3—"Blue Thunder."

795. WESTPORT—FINE ARTS— 227-3324. # 1—"Return of the Jedi." # 2—"The Man With Two Brains." # 3—227-9619. "Blue Thunder." # 4—226-6666. "WarGames."

796. WESTPORT—POST— 227-0500. "Flashdance."

798. WILTON—CINEMA— 762-5678. "Raiders of the Lost Ark "

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. # 1—"Return of the Jedi." # 2—Thru June 9: "Blue Thunder." # 3—Thru June 9: "Spacehunter: Adventures in the Forbidden Zone."

801. HARRISON—WARNER— 482-8550. # 1—"The Man With Two Brains." # 2—"Psycho II."

803. JERSEY CITY—HUDSON PLAZA— 433-1100. # 1—"The Man With Two Brains." # 2—"Return of the Jedi."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. # 1—"Spacehunter: Adventures in the Forbidden Zone." # 2—"Psycho II." # 3—"Pink Motel." # 4—"The Man With Two Brains."

807. SECAUCUS—LOEWS MEADOW— 866-6161. # 1—"Blue Thunder." # 2—"Breathless (1983)." # 3—"Flashdance." # 4—"Chained Heat." # 5—"WarGames." # 6—"My Tutor."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru June 9: "My Tutor." Beg. June 10: "Gandhi."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. "Blue Thunder."

811. BLOOMFIELD—RKO ROYAL— 748-3555. # 1—"Flashdance." # 2—Thru June 7: "The Mack"; "Chained Heat." Beg. June 8: "Trading Places."

813. CEDAR GROVE—CINEMA 23— 239-1462. "WarGames."

817. LIVINGSTON—COLONY— 992-0800. "The Man With Two Brains."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. "Breathless (1983)."

819. MILLBURN—RKO— 376-0800. # 1—Thru June 9: "Raiders of the Lost Ark." Beg. June 10: "Octopussy." # 2—"WarGames."

821. MONTCLAIR—CLARIDGE— 746-5564. # 1—"Psycho II." # 2—"Breathless (1983)." # 3—"Gandhi."

822. MONTCLAIR—WELLMONT— 783-9500. # 1—Thru June 9: "Pink Motel." Beg. June 10: "Madman." # 2—"Spacehunter: Adventures in the Forbidden Zone." # 3—Thru June 9: "Tootsie."

825. NUTLEY—FRANKLIN— 667-1777. # 1—"WarGames." # 2—"The Man With Two Brains." # 3—Program available.

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. Thru June 9: "Nudo di Donna." Beg. June 10: "Octopussy."

828. VERONA—VERONA— 239-0880. "The Man With Two Brains."

829. WEST CALDWELL—CINEMA WEST— 575-9085. Thru June 9: "Tootsie."

830. WEST ORANGE—ESSEX GREEN— 731-7755. # 1—"Return of the Jedi." # 2—Thru June 7: "Local Hero." Beg. June 8: "Blue Thunder." # 3—Thru June 7: "Blue Thunder." Beg. June 8: "Trading Places."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. "Tootsie."

841. CRANFORD—RKO— 276-9120. # 1—Thru June 9: "Raiders of the Lost Ark." # 2—Thru June 9: "Chained Heat." Beg. June 10. "Mad Max "

842. ELIZABETH—ELMORA— 352-3483. Thru June 9: "The Verdict"; "Young Doctors in Love."

846. LINDEN—TWIN— 925-9787 # 1—"WarGames." # 2—"Psycho II."

848. ROSELLE PARK—PARK— 245-0358. Thru June 9: "Tootsie."

849. SUMMIT—STRAND— 273-3900. "The Man With Two Brains."

851. UNION—FIVE POINTS— 964-3466. "Breathless (1983)."

852. UNION—LOST PICTURE SHOW— 964-4497. Thru June 9 (tent.): "To Begin Again."

854. UNION—RKO— 686-4373. # 1—"Flashdance." # 2—Thru June 7: "Blue Thunder." Beg. June 8. "Trading Places."

857. WESTFIELD—RIALTO— 232-1288. # 1—"The Man With Two Brains." # 2—"WarGames." # 3—"Psycho II."

858. WESTFIELD—TWIN— 654-4720. Program unavailable.

Bergen County

860. BERGENFIELD—PALACE— 385-1600. "WarGames."

861. CLOSTER—CLOSTER— 768-8800. Thru June 9: "Chained Heat." Beg. June 10: "Octopussy."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. # 1—"The Man With Two Brains." # 2—"Breathless (1983)." # 3—"WarGames." # 4—"Flashdance."

863. EMERSON—TOWN— 261-1000. "Blue Thunder."

864. FAIR LAWN—HYWAY— 796-1717. # 1—"Psycho II." # 2—"The Man With Two Brains."

866. FAIRVIEW—TWIN— 941-2424. # 1—"Blue Thunder." # 2—"Psycho II."

867. FORT LEE—LINWOOD— 944-6900. # 1—Thru June 9: "Chained Heat." Beg. June 10: "Mad Max." # 2—Thru June 9: "Nudo di Donna." Beg. June 10: "Octopussy."

868. FORT LEE—SHARON— 224-0202. "Return of the Jedi."

871. HACKENSACK—RKO ORITANI— 343-8844. # 1—Thru June 9: "Chained Heat"; "Madman." # 2—"The Man With Two Brains." # 3—"Psycho II."

873. OAKLAND—TWIN— 337-4478. # 1—"Blue Thunder." # 2—"Spacehunter: Adventures in the Forbidden Zone."

874. PALISADES PARK—PARK LANE— 944-1086. # 1—Thru June 2: "Max Dugan Returns." # 2—Thru June 2: "Tootsie."

875. PARAMUS—BERGEN MALL— 845-4449. "The Man With Two Brains."

876. PARAMUS—CINEMA 35— 845-5070. "Psycho II."

877. PARAMUS—DRIVE-IN— 368-1440. Thru June 9: "Chained Heat"; "Madman " Beg. June 10: "Pink Motel"; "Ten to Midnight."

878. PARAMUS—RKO ROUTE 4— 487-7909. # 1—Thru June 9: "Tootsie." # 2—Thru June 9: "Local Hero."

879. PARAMUS—RKO ROUTE 17— 843-3830. # 1—Thru June 9: "Pink Motel." Beg. June 10: "Mad Max." # 2—"WarGames."

880. RAMSEY—CINEMA— 825-2090. Thru June 2: "The Sword in the Stone."

882. RIDGEFIELD PARK—RIALTO— 641-2115. "Gandhi."

883. RIDGEWOOD—RKO WARNER— 444-1234. # 1—"Flashdance." # 2—Thru June 7: "Blue Thunder." Beg. June 8: "Trading Places."

884. RUTHERFORD—WILLIAMS CENTER— 933-3700. # 1—Thru June 9: "Tootsie." # 2—Thru June 9: "Raiders of the Lost Ark."

885. TEANECK—CEDAR LANE— 836-3430. "48 Hrs."

886. TENAFLY—BERGEN— 567-0004. Thru June 9: "Gandhi."

888. WASHINGTON TOWNSHIP—CINEMA— 666-2221. Beg. June 10: "Octopussy."

889. WESTWOOD—PASCACK— 664-3200. Thru June 9: "Pink Motel." Beg. June 10: "Mad Max."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ANGELO, MY LOVE—(1hr. 55m., '83) Robert Duvall's sprawling, rambunctious movie about Gypsies asks us to be charmed by an eleven-year-old baby macho who snaps his fingers commandingly at grown women. In this case, as in others, Duvall may have miscalculated. There's some color and some vital life in this movie, but for the most part Duvall has made the lying, thieving Gypsies depressingly petty and argumentative rather than poetic or inspired. The directing style is nagging, semi-improvisational, à la Cassavetes. **86**

★ **BABY, IT'S YOU**—(1hr. 45m., '83) Charming minor movie about a love affair that never quite comes off—a largely chaste romance between a wild street kid from Trenton (Vincent Spano) who calls himself Sheik and a bright, ambitious, upper-middle-class Jewish girl, Jill Rosen (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The writer-director John Sayles has based the material on an autobiographical story by the producer Amy Robinson, and he stays much closer to Jill than Sheik, an imbalance that hurts the movie badly. Smallish and slender, Rosanna Arquette has a spunky embattled quality, like a prettier Rita Tushingham; she makes us like Jill in everything she does, even when the girl is lusting after status. Spano's Sheik has Valentino eyes, but he's a little too moist in his eagerness to play teen idol; Spano makes him foolish-looking but touching and likeable—a romantic lover. The affair is set against the changing culture of the sixties. When Jill gets to Sarah Lawrence, she's ludicrously overdressed, and her struggles to keep up with the tall, slinky dazzlers who have mastered the casually sloppy style is a triumph of gentle satire. R. **6, 51, 93, 723**

BAD BOYS—(2hrs. 3m., '83) Sean Penn is first-rate as Mick O'Brien, a violent 16-year-old Chicago thief. Small but well-knit, like Cagney, Penn has the small man's hostility and a way of going farther than anyone expects—his Mick triumphs out of daring. The movie holds you with the question: Is this little sadist going to become a person? But the rest of *Bad Boys* is shrewdly calculated demagoguery—both violent and impeccably "moral." The director, Richard Rosenthal, is good at violence—the scenes in the grimy youth prison are convincingly volatile and scary. But Rosenthal is a sucker for a cliché, and his screenwriter, Richard Di Lello, provides a barrelful. Di Lello thinks in racial stereotypes—smart Jew, dumb Swede, violent black, and so on—and he's learned the hack's trick of balancing good and bad characters within each group, a neat trick that allows an essentially demagogic piece of work to avoid the appearance of racial prejudice. With Reni Santoni, Eric Gurry, and Esai Morales. R. **11, 618, 620, 659, 750**

BETRAYAL—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones with a feeling for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's time scheme is ingenious (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to which he's obsessively drawn. R. **6, 62, 93, 523, 748, 782**

BLUE THUNDER—(1hr. 50m., '83) A well-engineered love poem to whirlybirds. In Los Angeles, police helicopters break up robberies, eavesdrop on couples making love, swoop under bridges, and flip backward in 360 degree loops. They do everything but help old ladies cross the street and remove chewing gum from beneath park benches. But wait! Unnamed fascist elements in the federal government want to pervert this noble machine—change it from a benign instrument of urban patrol to an attack weapon that machine guns unruly citizens from the air. They introduce Blue Thunder, a high-speed helicopter with a fiercely serrated tail, like the body of Captain Nemo's submarine in *20,000 Leagues Under the Sea*. We can tell that the helicopter is evil—it's test pilot (Malcolm McDowell) has hair dyed Nazi blond and an irritatingly flip British accent. An honest cop (Roy Scheider) kidnaps the bird and does battle with the evil pilot as well as a pair of F-16s and a variety of police cars. Exciting and well-made, *Blue Thunder* is still kid stuff. With Daniel Stern, Candy Clark, and the late Warren Oates. Written by Dan O'Bannon and Don Jakoby; directed by John Badham. R. **24, 33, 80, 100, 104, 105, 114, 115, 202, 210, 215, 223, 236, 303, 401, 402, 408, 410, 412, 448, 500, 521, 529, 531, 541, 550, 559, 567, 602, 617, 622, 633, 635, 649, 663, 664, 668, 710, 712, 719, 727, 732, 745, 746, 774, 792, 793, 795, 800, 807, 810, 830, 854, 863, 866, 873, 883**

BREATHLESS (1983)—(1hr. 45m.) In this dreadful American re-make of Jean-Luc Godard's 1960 classic, the much-undressed Richard Gere plays a lowlife stud and car thief who is always jiving, shaking, pumping his hips and shoulders. Gere makes the lowlife so anxious and narcissistic that he's not even enjoyable as a sexual *image*, yet we're obviously supposed to take him as a crumbum saint, a man too alive sexually to conform. In a reversal of the original characters' nationalities, Gere's young hood chases a French architecture student (Valeris Kaprisky) at UCLA, but the story now makes no sense. A French girl in Angeles doesn't have anything remotely comparable to the cultural/erotic significance of Jean Seberg's immortal American college girl abroad. There are a few moments when director Jim McBride sends Gere and Kaprisky racing through the Los Angeles night, or slamming in and out of some scuzzy bar, and the movie comes alive as a seedy-romantic poem about life on the lam, but most of the film is tiresome, and naively bad. L.M. Kit Carson worked with Mc Bride on the screenplay. R. **23, 32, 60, 105, 202, 225, 300, 402, 408, 410, 412, 426, 448, 529, 545, 550, 554, 567, 570, 606, 628, 630, 632, 664, 707, 714, 716, 717, 754, 784, 807, 818, 821, 851, 862**

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. **97**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **16, 88**

DIVINE EMMA, THE—(1hr. 47m., '83) In Czechoslovakian, Eng. subtitles. Based on the life of opera star Emma Destinn. Dir. Jiri Krejcik, with Bozidara Turzonovova. PG. **90**

DOCTOR DETROIT—(2hrs. 3m., '83) As a fussy English professor, who falls in with Chicago's shiniest pimps and prostitutes and then faces down a rival gang, Dan Aykroyd is trying to be fussy with the most obvious material in the world. He gets some of his laughs, but the movie is too broad, too clumsy, and about as inventive as an Abbott & Costello two-reeler. Directed by Michael Pressman. R. **32, 513, 516, 549, 609, 639, 644, 655**

★ **E.T., THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. **36, 447, 612, 613, 640**

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. **21, 35, 38, 74, 111, 205, 210, 223, 303, 411, 419, 423, 426, 450, 519, 529, 531, 541, 552, 567, 603, 628, 630, 640, 648, 656, 667, 701, 707, 714, 719, 722, 732, 746, 752, 775, 791, 796, 807, 811, 854, 862, 883**

★ **48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. **38, 42, 97, 643, 645, 646, 885**

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. **45, 208, 211, 232, 422, 437, 511, 535, 548, 555, 711, 730, 789, 809, 821, 882, 886**

MOVIES

HEADS OR TAILS—(1hr 40m., '83) In French, Eng. subtitles. A detective whose wife has just died, becomes friends with the woman who is suspected of murdering her. Dir. Robert Enrico, with Philippe Noiret, Michel Serrault. 90

HEATWAVE—(1hr. 32m., '83) A young architect is attracted to a woman actively opposed to one of his projects. Dir. Phillip Noyce, with Judy Davis, Richard Moir. R. 88

HUNGER, THE—(1hr. 38m., '83) An elegant and silvery horror movie about Susan Sarandon's breasts, snarling chimpanzees, blood, Catherine Deneuve's teeth, shafts of smoke-filled light, marble hallways, and David Bowie. The plot has something to do with immortality and vampirism, but the real subject is a certain kind of sleek high-fashion imagery that bores certain people beyond printable description. Directed by Tony Scott, who, like so many recent English directors, emerged from TV commercials. They're great at images and editing, the English; it's directing that they have no talent for. This chic, vaguely disgusting movie, could rightly be called "decadent". R. **7, 46, 97**

LA BOUM—(1hr. 50m., '83) In French, Eng. subtitles. A farcical comedy involving a couple experiencing marriage difficulties, and their daughter, who is involved in her first romance. Dir. Claude Pinoteau, with Claude Brasseur, Brigitte Foussey, Sophie Marceau. PG. 55

★ **LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barrault) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still gallant Casanova (Marcello Mastroianni), the (fictional) lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century-types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—*Ragtime* on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the *ancien régime,* the Comtesse, and Casanova. It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. **16, 86, 782**

LA TRAVIATA—(1hr. 52m., '83) The Franco Zeffirelli production of Verdi's most delicate opera is luxurious, overwrought, and occasionally a bit silly. Zeffirelli gets a great acting performance out of soprano Teresa Stratas, whose Violetta is perhaps more feverish and brittle than anyone else's, but he almost ruins the performance with over-lavish decoration, too much movement, too much sentiment, and an oppressive literal-mindedness. Everything has to be spelled out; every emotion is a little moist. Stratas's singing sounds a little pinched and edgy, but that may well be the fault of the soundtrack, which is clear but cold and steely. As Alfredo, Placido Domingo is a bit stolid as an actor and vocally a little too large-scale for the role (he seems incapable of quiet, delicate singing). Cornell MacNeil looks rather worn and sings with a frayed voice, as the elder Germont. James Levine, working with the Metropolitan Opera Orchestra and Chorus, conducts vigorously. **56**

LA TRUITE—(1hr. 50m., '83) In French, Eng. subtitles. Joseph Losey, the old scourge of "decadence," goes to work on a bunch of corrupt jet-setting corporation officials and their wives (including Jeanne Moreau and Jean-Pierre Cassel) who destroy themselves trying to dominate a proud, asexual country girl (Isabelle Huppert). Exactly *why* they want her is a mystery—the movie is devoted to the glory of this basilisk-eyed silent girl. Nothing much happens, but the atmosphere is clogged with portents, and the international settings (including Japan) are appropriately chic. A beautifully designed, thoroughly absurd movie. R. 60

LIANNA—(1hr. 55m., '83) In this earnest comedy by novelist-filmmaker John Sayles, Lianna (Linda Griffiths), having married her English professor husband (Jon DeVries) when she was a student, has raised his children, endured his sarcasms, and sacrificed her own ambitions. When she falls in love with Ruth (Jane Hallaren), a professor of child psychology, she immediately abandons home, husband and kids. The movie is less about the threat that her assertion of freedom poses to her family than about her tentative, fumbling, and finally joyous self-acceptance as a homosexual. Setting his story in a sophisticated academic community in the Northeast, Sayles writes dialogue for people who communicate with one another through self-conscious joking and the latest clichés in "self-realization." He underdramatizes his material, doing only the simplest things with actors, and he doesn't have much visual sense, but his untextured style may work for a lot of people: it allows them to concentrate more fully on the relationships and thus it offers them what seems like a higher form of sincerity. The movie is at times vague and evasive, and it turns a bit sanctimonious when the women go to bed, but Sayles is a gifted amateur with a talent for anecdote, swallowed embarrassments, and the dither and regrets of educated people. R. **14, 534, 657**

★ **LOCAL HERO**—(1hr. 50m., '83) The Scottish writer-director Bill Forsyth (*Gregory's Girl*) has created a mood of lulling whimsy that grows in strength as the movie goes on. Mac (Peter Riegert), a competent but buttoned-up-tight young oil executive from Houston, is sent by his boss, the half-mad corporate genius Happer (Burt Lancaster) to buy (lock, stock and barrel) a small Scottish village, Ferness, in order to turn it into an oil refinery. Arriving at the place, Mac falls under a spell. He's wandered into a peaceable kingdom, a place of wonders. Shooting stars and the northern lights throb in the night; an (apparent) mermaid with a degree in marine biology rises from the sea; and Mac loses his will to dominate. Forsyth explains nothing, never prepares a joke, and never comments on it after he's made it. The incongruities pile up, but in the end they join together for us in a kind of harmony. We're teased out of our sense of rationality by the consistency of Forsyth's errant view. When Happer arrives at the end, in one of the truly magical moments in recent movies, the triumph of Ferness is complete. *Local Hero* is *Brigadoon* without bagpipes and men dancing in tartans—a triumph of originality. With Peter Capaldi and Denis Lawson. **16, 58, 97, 436, 513, 530, 535, 547, 574, 658, 668, 830, 878**

MAN WITH TWO BRAINS, THE—(1hr. 30m., '83) A love story/comedy about an accomplished neurosurgeon. Dir. Carl Reiner, with Steve Martin, Kathleen Turner. R. **9, 30, 71, 92, 201, 204, 213, 225, 302, 304, 413, 418, 422, 428, 512, 526, 533, 541, 554, 567, 573, 603, 608, 619, 629, 635, 636, 650, 658, 662, 663, 700, 702, 705, 709, 716, 717, 740, 745, 777, 790, 795, 801, 803, 806, 817, 825, 828, 849, 857, 862, 864, 871. 875**

MONTY PYTHON'S THE MEANING OF LIFE—(1hr. 43m., '83) The boys will probably never be quite right for movies. Too many funny fellows (six) perform at once, and you don't develop a personal attachment to any of them. They're too manic, too insistently goony to offer deeper satisfactions. This latest farrago is their most violent and obscene work yet and, at times, their funniest. The sketches have something to do with the Big Questions—birth, education, God, sex, digestion, organs (male), breasts (female), and death. John Cleese has a great bit as an earnest teacher trying to hold the interest of his bored male students through a lecture-demonstration on sex. "Vaginal *juices,*" he says. "Name two ways to get them *flowing.*" There is also a hilarious and disgusting episode involving the world's fattest man and his inability to hold down his dinner in a posh French restaurant. The scene, putting it mildly, is memorable. With Michael Palin, Graham Chapman, Terry Gilliam, and Eric Idle. Terry Jones directed. R. **11, 32, 54**

★ **NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone.* It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. They have the Italian genius for earthiness without the Italian weakness of sentimentality. Near the end, the Tavianis gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Guiliani, De Negri and Tonino Guerra worked on the screenplay. R. **86, 534, 559, 657**

NUDO DI DONNA—(1hr. 52m., '83) In Italian, Eng. subtitles. A complex comedy set during a traditional carnival in Venice. Dir. Nino Manfredi, with Manfredi and Eleonora Giorgi. **16, 70, 561, 702, 827, 867**

OCTOPUSSY—(2hrs. 10m., '83) James Bond hunts down an international smuggling operation in Udaipur, India. Dir. John Glen, with Roger Moore, Maud Adams. PG. **21, 30, 46, 70, 83, 93, 104, 105, 114, 115, 201, 206, 210, 225, 235, 237, 308, 401, 413, 418, 423, 428, 450, 518, 533, 536, 541, 562, 573, 601, 608, 621, 637, 651, 656, 663, 700, 709, 715, 717, 730, 777, 790, 819, 827, 861, 867, 888**

PSYCHO II—(1hr. 50m., '83) Norman Bates, Hitchcock's character from the original *Psycho,* comes home after 22 years in a mental institution. Dir. Richard Franklin, with Anthony Perkins, Vera Miles R. **22, 41, 70, 82, 92, 102, 103, 109, 201, 206, 210, 212, 215, 221, 237, 306, 401, 413, 420, 422, 427, 439, 512, 518, 528, 533, 536, 567, 571, 573, 604, 618, 620, 625, 634, 642, 649, 653, 659, 705, 709, 710, 714, 732, 735, 744, 750, 773, 781, 784, 801, 806, 821, 846, 857, 864, 866, 871, 876**

★ **RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an imposter? If he's an imposter, he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. When Martin II tries to claim some of the family's money, all hell breaks loose, and the movie becomes a comedy of greed and desire, in which truth dissolves into self-interest. Director Daniel Vigne and writer Jean-Claude Carriere have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. **73**

RETURN OF THE JEDI—(2hrs., 13m., '83) It features spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F.A.O. Schwarz. One is grateful for so much craftsmanship and savvy and also a bit wearied—the opening blast of John Williams's familiar brass theme has become the anthem of a merchandising concept that has completely triumphed. Since the original, parodostic *Star Wars,* George Lucas has confined the jokes to the costuming and the furry creatures. The basic material is now heavy and square. In this resolution of the cycle's themes, Luke Skywalker (Mark Hamill) struggles against his father and the Emperor himself, who turns out to be sepulchral old wheeze in a black hood who extends his fingers and mutters threats like the Wicked Witch of the West. Harrison Ford and Carrie Fisher look dulled out by their pulp lines, though the people designing the creatures (Phil Tippett, Stuart Freeborn) haven't lost their edge. Directed by Richard Marquand. **24, 31, 80, 100, 109, 201, 203, 212, 234, 306, 403, 411, 420, 422, 428, 512, 517, 519, 523, 528, 540, 558, 567, 602, 617, 625, 627, 632, 650, 714, 719, 728, 730, 756, 775, 783, 792, 795, 800, 803, 830, 868**

SALAMANDER, THE—(1hr. 51m., '83) In Italy, the death of a right wing general leads to a series of intriguing events. Dir.Peter Zinner, with Franco Nero, Anthony Quinn, Martin Balsam. **48**

★ **SAY AMEN, SOMEBODY**—(1hr. 40m., '83) A thrilling documentary about black gospel singers directed by George T. Nierenberg. These performers give so much of themselves that they seem enraptured, even transfigured, before our eyes. The framework for the movie is a tribute, at the Antioch Baptist Church in St. Louis, for Willie Mae Ford Smith, who has been singing and teaching gospel music for 60 years. After her various protégés sing, Willie Mae Ford Smith stands up in front of the congregation and sings "Canaan," moving back and forth in front of the congregation without the aid of the aluminum walker she normally requires, and the other singers' exaltations become equal to hers. It's a great moment. And Nierenberg has some wonderful interviews with Thomas A. Dorsey, the former blues accompanist and band leader who became the founder of modern gospel music and its greatest composer. When Dorsey, now 83, conducts choral groups with his huge hands, which he whirs around like threshers, he radiates a fierce pleasure in the redemptive powers of music. These people made something out of nothing, and they've kept their traditions alive. G. **51, 73**

SOPHIE'S CHOICE—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947. Streep, perhaps the first actress since the young Ingrid Bergman to make desolation ravishing, is a woman restored to life, struggling bravely with English, longing to take part in everything American, yet burdened with more grief and guilt than she can easily unload. As Sophie's demon lover Nathan, an unstable, intellectual Brooklyn Jew, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and Peter MacNicol is embarrassing in an unplayble role—Stingo the virginal novelist-in-training (Styron's winsome view of himself), who grows up as a man the summer he experiences the suffering of Sophie and Nathan. Pakula directs in a glumly lyrical style. The movie is all verbal rhetoric, spelled by flashbacks from Sophie's time in Poland and at Auschwitz—revelations that are heart-wrenching but that fail to complicate our loving view of her. The result is an undramatic, morally simple movie—a genteel view of the Holocaust. R. **20, 58, 235, 502, 524, 551, 654**

SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE—(1hr. 30m., '83) A sci-fi adventure story about two independent loners who form an uneasy partnership on the plague-infested planet Terra Eleven. Dir. Lamont Johnson, with Peter Strauss, Molly Ringwald. PG. **24, 33, 38, 72, 83, 100, 111, 205, 215, 234, 236, 237, 305, 401, 411, 414, 518, 531, 541, 567, 600, 606, 616, 625, 632, 651, 664, 700, 707, 712, 717, 747, 777, 790, 793, 800, 806, 822, 873**

TENDER MERCIES—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow (Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a *little* outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies.* With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. **16, 44, 97, 530, 574, 724**

THEY DON'T WEAR BLACK TIE—(2hrs., '83) In Portuguese, Eng. subtitles. A union strike, called in response to overwhelming economic conditions, divides a Brazilian family. Based on the play by Gianfrancesco Guarnieri. Dir. Leon Hirszman. **88**

TO BEGIN AGAIN—(1hr. 33m., '83) In Spanish, Eng. subtitles. The Oscar-winner for best foreign film is tepid, genteel, and no more than mildly interesting. A Spanish poet and novelist, exiled to America since the Civil War, return to Spain in 1981 after receiving the Nobel Prize and revisits old friends and lovers. The movie employs the hoariest of sentimental devices—the hero has only six months to live and must recapture his life all at once. The star, Antonio Ferrandis, is a deplorably serene old codger but some of the minor actors are first-rate. Dir. Jose Luis Garci. PG. **61, 852**

★**TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then *becomes* Dorothy—or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. **76, 85, 99, 211, 232, 406, 416, 442, 502, 524, 535, 542, 549, 551, 654, 666, 720, 731, 822, 829, 840, 848, 874, 878, 884**

TRADING PLACES—(1hr. 46m., '83) A wealthy Philadelphia man and a street bum trade places in an experiment on survival and environment. Dir. John Landis, with Dan Aykroyd, Eddie Murphy. R. **100, 210, 303, 411, 423, 426, 450, 519, 529, 541, 567, 603, 608, 615, 625, 651, 701, 714, 719, 722, 774, 791, 811, 830, 854, 883**

★**VICTORY MARCH**—(2hrs. 2m., '83) A sensitive young army recruit (Michele Placido) is brutalized and corrupted by his pathologically violent commanding officer (Franco Nero). Like everything directed by Marco Bellocchio, this movie is quirky, explosive, and funny. Both men are excellent, and Miou-Miou, hair at shoulder length, gives her sexiest performance yet as Nero's lonely, bored wife, who fills her afternoons stealing pretty things from local stores and searching for a little tenderness in the arms of the other officers. R. **95**

★**WARGAMES**—(1hr. 53m., '83) It may be hokum, but it's scary, provocative, and fun, like the best of science fiction. In Seattle, a high-school computer whiz, David (Matthew Broderick), playing around on his terminal, manages to plug into a government computer which tracks Soviet nuclear attacks and launches American counterattacks. Thinking that he's playing a game, David takes the Soviet side and launches strikes against Seattle and Las Vegas. When the government's computer reacts as if an *actual* strike were under way, the scares begin. The screenwriters, Lawrence Lasker and Walter F. Parkes, develop their paranoid premise with considerable logic and a sense of the freaky wit of nuclear strategies, and director John Badham, as always, works in a visually fluent, highly charged style. Badham knows we're obsessed with nuclear war, and he keeps teasing us with the big bang. The movie may be more exploitation than warning, but it's undeniably entertaining. With Dabney Coleman, Ally Sheedy. PG. **14, 37, 72, 78, 92, 104, 113, 114, 201, 203, 213, 234, 305, 412, 414, 417, 426, 447, 501, 531, 546, 552, 554, 566, 570, 600, 603, 621, 625, 626, 631, 632, 635, 648, 707, 708, 722, 732, 735, 745, 774, 778, 782, 793, 795, 807, 813, 819, 825, 846, 857, 860, 862, 879**

WHITE ROSE, THE—(1hr. 48m., '83) A decent, unimpassioned account of the four university students who attacked the Nazi juggernaut with leaflets and graffiti at Munich in 1943. The movie leaves one with more questions than answers: Did the four students have any political ideas? What sustained them besides personal goodness? And if goodness was all, how could they be so naïve as to think they could have an effect at that stage of the Nazi rule? One gets the impression from this stolidly noble movie that they weren't very bright, which was surely not intentional. Directed by Michael Verhoeven. With Lina Stolze and Wulf Kessler. **57**

Revivals

ALICE DOESN'T LIVE HERE ANYMORE—(1hr. 53m., '75) A small-town Texas widow struggles to make a new life and care for her young son. A rough-textured feminist version of an old movie subject, with a fabulous performance by Ellen Burstyn. Dir. Martin Scorsese. **39**

AND NOW FOR SOMETHING COMPLETELY DIFFERENT—(1hr. 22m., '72) An often hilarious collection of blackout skits, animation, commentary, and asides from the marvelous Monty Python performers. Dir. John MacNaughton. **39**

ANDY WARHOL'S BAD—(1hr. 45m., '77) Warhol's grisly, controversial film about a suburban electrolysist who operates a mini-Murder, Inc., staffed by some of the strangest women imaginable. With Carroll Baker, Perry King and Susan Tyrrell. Dir. Jed Johnson. **7**

APARTMENT, THE—(2hrs. 5m., '60) Jack Lemmon lends his apartment to office superiors for their after-hours affairs. Fred MacMurray ditches Shirley MacLaine, she attempts suicide, Lemmon rescues her, and true love finds a way. It's a faintly cynical view of the business-romance world, but the Lemmon-MacLaine relationship shines through. A fine script and good performances from Edie Adams, Ray Walston and Kacj Kruschen. Dir. Billy Wilder. **89**

BEING THERE—(2hrs. 5m., '79) Peter Sellers, a simpleminded orphan whose only experience of life is watching TV and working in the garden, is so quiet and self-contained that powerful people are impressed and mistake his simplicities for profound metaphors. Derived from Jerzy Kosinski's novella, the film is extremely clever but emotionally neuter. Hal Ashby directs in a style that could only be called deadpan slapstick. **95**

BREATHLESS (1960)—(1hr. 29m.) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **4**

EMMANUELLE—(1hr. 45m., '74) In French, Eng. subtitles. Ho-hum soft-core French porn, based on a 1957 novel about the sexual adventures of the wife of a French embassy official in Bangkok. Silly philosophical discussions attempt to lend class to the gauzy, slack production. With Sylvia Kristel and Alain Cuny. Dir. Just Jaeckin. **13**

FRONT, THE—(1hr. 34m., '76) A bitter, funny, but politically simplistic look at the 1950s television blacklist. A cashier (Woody Allen) becomes the front for scripts by shunned writers and is pressured by inquisitors to inform. With Zero Mostel, Andrea Marcovicci, Herschel Bernardi and Michael Murphy. Written by the once blacklisted Walter Bernstein. Dir. Martin Ritt. **39**

GRAND ILLUSION—(1hr. 52m., '37) In French, Eng. subtitles. Probably the best treatment of the dying of chivalry in warfare and the passing of aristocracy from the modern world ever made. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. **10, 96**

HAIR—(1hr. 58m., '79) Milos Forman has turned the sixties musical into an audacious, imposing, challenging work, better than the original. With John Savage and Treat Williams. **4**

HENRY V—(2hrs. 14m., '46) A magnificently produced, photographed, and acted version of the Shakespeare play, starring and directed by Laurence Olivier. With Renée Asherson, Leslie Banks and Harcourt Williams. **13**

JANE EYRE—(1hr. 36m., '44) A splendid version of Charlotte Brontë's Victorian novel of love and tragedy on the Yorkshire moors. With Orson Welles, Joan Fontaine and Peggy Ann Garner. Dir. Robert Stevenson. **10**

KING OF HEARTS—(1hr. 40m., '67) In French, Eng. subtitles. Philippe De Broca's film about an abandoned wartime French town taken over by asylum escapees strikes some as charming and some as unbearably sentimental. Thus it has become something of a cult classic. With Alan Bates and Geneviève Bujold. **4**

L'AVVENTURA—(2hrs. 25m., '60) In Italian, Eng. subtitles. Michelangelo Antonioni's epochal film, jeered at at first, then recognized as a landmark in intellectual filmmaking. The problems, real and imaginary, of the leisure class are examined by a Marxist artist. The visual and verbal elements of a movie have seldom fused so perfectly to convey ennui, failure, and despair. The mood is made more poignant by the sumptuous natural and man-made surroundings and masterly performances and photography. With Monica Vitti and Gabriele Ferzetti. **96**

LAWRENCE OF ARABIA—(3hrs. 45m., '62) Still the best spectacle movie ever made. Peter O'Toole, golden hair flying in the breeze, dons white robes and becomes "El Arens," English uniter of the Arabs during World War I. Much heroism, moral anguish, masochism, sadism, and murky politics. Magnificent desert photography. With Omar Sharif, Alec Guinness and Jack Hawkins. Dir. David Lean. **89**

MANHATTAN—(1hr. 33m., '79) Woody Allen's pessimistic comedy about the way selfish New Yorkers screw themselves out of happiness by wanting too much. Featuring gorgeous young Mariel Hemingway as the Dalton student Woody has an affair with, and Diane Keaton, at her best, as a tense intellectual journalist unsure of what she wants. Black-and-white photography by Gordon Willis; music by Gershwin. **4**

NIGHT OF THE HUNTER, THE—(1hr. 25m., '55) Charles Laughton directed this odd, haunting film about two children pursued by a murderer in the rural South. Robert Mitchum brings his creepy charm to the role of the religion-obsessed killer; Shelley Winters is, typically, his victim. **96**

POSTMAN ALWAYS RINGS TWICE (1946), THE—(1hr. 55m.) The first Hollywood version of James M. Cain's steamy pulp novel was a tame and impersonal piece of work, with some very good moments. John Garfield, sullenly scowling, is the amoral young drifter Frank; Lana Turner, in white turbans and tops, is vicious Cora; and Cecil Kellaway plays her fussy and unconsciously selfish husband Nick. The scene of his murder is memorable. Dir. Tay Garnett. **96**

RULING CLASS, THE—(2hrs. 34m., '72) An engaging Absurdist play by Peter Barnes, competently directed (with Barnes's adaptation) by Peter Medak, and starring a frenetically sanguine Peter O'Toole as a spaced-out baronet with a semi-Christ, semi-Jack the Ripper complex. **97**

SIDDHARTHA—(1hr. 26m., '73) Based on Herman Hesse's book. Even if you're not interested in Indian music or long walks or wise sayings, you will probably find this movie, set in India 2,500 years ago, extraordinarily beautiful. Dir. Conrad Rooks. **13**

THOUSAND CLOWNS, A—(1hr. 58m., '65) This attack on "conformity," which impressed a lot of people when it came out, seems stale and full of cheap and easy attitudes now. With Jason Robards Jr., Martin Balsam, Barry Gordon, and Barbara Harris. Adapted from Herb Gardner's play. Dir. Fred Coe. **4**

THEATER

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Performance length is approximate; phone theater for exact time.

Broadway

Previews and Openings

Monday, June 6

THE GUYS IN THE TRUCK—Elliott Gould stars in Howard Reifsnyder's comedy that takes a behind-the-scenes look at the world of TV sports, with all the action taking place in the remote truck during the covering of a football game; featuring D'Jamin Bartlett, Mike Starr, Gary Klar, James Gleason, Lloyd Battista, Lawrence Guardino, Robert Trumbull, and Geoffrey Ewing; directed by David Black. Previews now prior to a 6/14 opening. Mon.-Thurs. at 8, $19.50-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2, $17-$25. **New Apollo,** 234 W. 43rd (921-8558).

Friday, June 10

FIVE-SIX-SEVEN-EIGHT. . .DANCE!—Sandy Duncan, the Rockettes, Don Correia, Armelia McQueen, Ken Sacha, Bill Irwin, and Marge Champion in a musical conceived, directed, and choreographed by Ron Field, with songs by Harper, Zipple, Coleman, Kern, and Berlin. Previews begin 6/10 prior to a 6/15 opening. Two shows daily at 2:30 & 8 (except Thurs.); $12-$20; thru 9/5. **Radio City Music Hall,** 50th St. & 6th Ave. (757-3100). Major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Diahann Carroll, Geraldine Page, and Maryann Plunkett, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and imagination by Michael Lindsay-Hogg. Tues.-Sat. at 8, $26.50-$32.50; Wed. at 2, $20-$26; Sat. at 2, Sun. at 3, $22.50-$28.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. Major credit cards. ●

AMADEUS—David Birney, Mark Hamill, and Maureen Moore in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 45 min. All major credit cards. ● ●

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Elizabeth Franz, Peter Michael Goetz, Mandy Ingber, Zeljko Ivanek, Jodi Thelen, and Joyce Van Patten. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$25. **Alvin,** 250 W. 52nd St. (757-8646). 2 hrs. All major credit cards.

THE CAINE MUTINY COURT-MARTIAL—John Rubinstein, Michael Moriarty, and William Atherton in a cannily constructed, constantly percolating, and well-acted revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, $27; Sat. at 8, $30. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs., 30 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 45 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Major credit cards. ●

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Scott Holmes and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$42.50; Fri. & Sat. at 8, $20-$45; Wed. at 2, $14.50-$35. From 6/13, Mon.-Sat. at 8, Wed. & Sat. at 2. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

THE FLYING KARAMAZOV BROTHERS—Five young men present a diversified evening of comedy, juggling, singing, dancing. Their juggling is lovely, the merriment is sweet, silly, and infectious, and the whole of this wholesome show should tickle equally the child with and the child within you. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $11-$29.50. **Ritz,** 219 W. 48th (582-4022). 2 hrs., 20 min. Credit cards.

42ND STREET—Elizabeth Allen, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $25-$42.50; Fri. & Sat. at 8, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. Major credit cards. ● ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—An exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast, now led by David Cassidy, is lovable from top to bottom. Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30; $27.50-$40. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards. ●

K2—Jeffrey DeMunn and Jay Patterson in Patrick Meyers's play, an interesting piece of theater which takes place at 27,000 feet above sea level, about an unsuccessful assault on a mountain. The acting is first-rate under Terry Schreiber's resourceful direction. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $20-$30; Wed. at 2, $15-$25. **Brooks Atkinson,** 256 W. 47th St. (245-3430). 2 hrs.

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. With Rebecca Wright, Nathan Lane, Gregory Mitchell, and Michelle Nicastro. Wed.-Sat. at 8, Sat. at 2, Sun. at 2 & 6:30; $30-$40; Wed. at 2, $25-$35. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 20 mins. Credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music & lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed., Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Mon.-Thurs. at 8, Sat. at 2, $20-$27.50; Fri. & Sat. at 8, $22-$29; Wed. at 2, $16-$25. **Golden Theater,** 252 W. 45th (239-6200). Credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Anita Morris. Mon.-Thurs. at 8, $32.50-$40; Fri. & Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Fifteen-year-old erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. Credit cards. ● ●

ON YOUR TOES—Natalia Makarova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine, with addditional choreography by Peter Martins. Featured are George S. Irving, Dina Merrill, Lara Teeter, George de la Pena, Starr Danias (who takes Makarova's place on Saturday matinees), and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 10 min. Credit cards.

PASSION—Frank Langella, Bob Gunton, Cathryn Damon, E. Katherine Kerr, Roxanne Hart, in Peter Nichols's play about a married man who is having an affair; directed by Marshall Mason. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $17.50-$37.50. **Longacre,** 220 W. 48th (239-6200). 2 hrs. All major credit cards.

PRIVATE LIVES—Elizabeth Taylor and Richard Burton in a revival of Noel Coward's 1930 comedy; directed by Milton Katselas. With John Cullum, Kathryn Walker, and Helena Carrol in featured roles. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $35-$45, Wed. at 2, $30-$40; thru 7/17. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. Credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Tom Chapin, John Foley, Mark Hardwick, Margaret LaMee, Deborah Monk, and John Schimmel. Mon.-Sat. at 8 and Sat. and Wed. at 2, Sun. at 3. $25.50-$27.50; Fri. and Sat. at 8, $27.50-$29.50. **Princess,** 200 W. 48th (586-3903). All major credit cards. ●

SHOW BOAT—Donald O'Connor stars in the Houston Grand Opera production of the Jerome Kern/Oscar Hammerstein II musical classic, based on Edna Ferber's novel; directed by Michael Kahn; featuring Lonette McKee, Ron Raines, Dale Kristien, Karla Burns, Paul Keith, Avril Gentles, Paige O'Hara, and Bruce Hubbard. The current revival is musically most accomplished. Few musicals (or operettas) can boast scores that score so often. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **The Gershwin,** 51st St. W. of Bdway (586-6510). 2 hrs., 50 min. All major credit cards.

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller, Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Donald Corren plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. From 6/13, David Garrison replaces Harvey Fierstein. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

A VIEW FROM THE BRIDGE—Tony Lo Bianco stars in a revival of Arthur Miller's 1955 play about an Italian family in Red Hook, Brooklyn; featuring Rose Arrick, Saundra Santiago, and James Hayden; directed by Arvin Brown. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18-$28. **Ambassador,** 215 W. 49th St. (239-6200). 2 hrs., 10 min. All major credit cards.

YOU CAN'T TAKE IT WITH YOU—Elizabeth Wilson, Jason Robards, James Coco, and Colleen Dewhurst in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb; featuring Maureen Anderman, Rosetta Le Noire, Meg Mundy, Richard Wood, Carol Androsky, and Bill McCutcheon. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30;

Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $17.50-$27.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 30 min. All major credit cards.

Off Broadway

ACCOUNTS—Kevin Conroy, Josh Clark, Kathleen Nolan, Allan Carlsen, and Frank Girardeau, in Michael Wilcox's play about a fatherless family growing up on a sheep farm on the English-Scottish border; directed by Kent Paul. Wed.-Sat. at 8, Sat. at 7, Sun. at 7, Sat. & Sun. at 3. **Hudson Guild,** 441 W. 26th (760-9800).

AMERICAN PASSION—Musical by Willie Fong Young and Fred Burch; directed by Patricia Birch. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20. **Joyce,** 175 Eighth Ave. (242-0800).

BREAKFAST WITH LES AND BESS—Lee Kalcheim's comedy about two popular radio personalities who have a top-rated talk show; directed by Barnet Kellman; featuring Holland Taylor, Keith Charles, and Kelle Kipp. **Lamb's Theater,** 130 W. 44th (997-1780).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $17.50-$22.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782). ●

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Margo Skinner, Cara Duff-MacCormick, Rex Robbins, Michael Ayr, directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $14-$18. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370). ●

DUET FOR ONE—Eva Marie Saint and Milton Selzer star in Tom Kempinski's play about a concert violinist whose career is dramatically interrupted; directed by Jeffrey Hayden. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; thru 6/12. Roundabout Theater's **Stage One,** 333 W. 23rd (242-7800).

EXTREMITIES—William Mastrosimone's play, starring Farah Fawcett, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Priscilla Lopez, and Marion McCorry. Tues.-Fri. at 8, Sat. at 7 & 10, Wed. at 2:30, Sun. at 3; $20-$22. **Westside Arts Theater,** 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GOODNIGHT LADIES!—A collaborative work by England's experimental theater company, Hesitate and Demonstrate. A series of tableaux; directed by Geraldine Pilgrim, performed by Lizza Aiken, Alex Mavro, Andrzej Borkowski, and Rick Fisher. Tues.-Sun. at 8, Sat. & Sun. at 3; thru 6/19. **Public/LuEsther,** 425 Lafayette St. (598-7150).

GREAT DAYS—Donald Barthelme's comedy concerning the mysteries of contemporary living; directed by J. Ranelli; with Penelope Allen, Robert Stattel, Paul Collins, Jeanne Ruskin, Catherine Byers, James Greene. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $14; from 6/7. **American Place Theater,** 111 W. 46th (247-0393).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

GREEK—Mixed/media event concerning Oedipus by Stephen Berkoff, with Georgia Brown, Ken Danziger, Mary Denham, J. Francis Fisher. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $18.50-$20.50 from 6/8. **Actors Playhouse,** 100 Seventh Ave. So. (691-6226).

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS—Leon Bibb, Betty Rhodes, Joseph Neal, and Jacqueline Reilly offer the Brel songs, translated by Eric Blau and Mort Shuman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12.50-$17.50. **First City,** 76 E. 13th St. (505-0090).

JEEVES TAKES CHARGE—Edward Duke stars in this one-man, two-act, 12-character play based on the Wodehouse novels; directed by Gillian Lynne. Tues.-Fri. at 8, Wed. at 2; Sat. at 7 & 10; $18-$20. **The Space at City Center,** 55th St. betw. 6th & 7th (246-8989).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

MAX—Comedy by Len Maxwell and Jason Solomon follows the misadventures of an elderly vaudevillian couple who operate a boarding house for entertainers. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 7; $14-$16. **South St. Theater,** 424 W. 42nd (279-4200).

THE MIDDLE AGES—A. R. Gurney, Jr.'s new play, dealing with the Wasp mentality, which takes place over a 20-year span at a private club; directed by David Trainer. With Jack Gilpin, Andre Gregory, Ann McDonough, and Jo Henderson. Tues.-Fri. at 8, Wed. at 2:30, Sat. at 7 & 10, Sun. at 3; $18-$20. **St. Peter's Church,** 619 Lexington Ave. (486-1666).

NEW ENGLAND ECLECTIC—Three one-acters by New England playwrights: A. R. Gurney's *The Open Meeting,* Christopher Romano's *Incoming,* and Sheryl North's *An Afternoon in the Park.* Thurs.-Sun. at 8; $6; 6/9-25. **Hartley House,** 413 W. 46th (289-2168).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge. With Dana Ivey, Anthony Heald, John Cunningham, Caroline Lagerfelt, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Mary Louise Wilson stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston; with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. Tues.-Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3; $22.50-$25. **Entermedia,** 189 Second Ave. (475-4191).

TALLU—Helen Gallagher stars in a new musical about Tallulah Bankhead by Arthur Siegel, Tony Lang, and Mae Richard; directed by David Holdgreiwe. From 6/9; $4. **TOMI,** 23 W. 73rd (869-3981).

THIRTEEN—Lynda Myles comedy which takes a look at the growing pains of a family in Queens; directed by Nell Robinson. Wed.-Sat. at 8, Sun. at 3; $7-$9; thru 6/18. **Sargent Theater,** 314 W. 54th (279-4200).

WILD LIFE—Shel Silverstein's four tiny plays comprise a clever and comic examination of the social disasters of urban life; neatly directed by Art Wolff. Tues.-Fri. at 8, Sun. at 3 & 7, Sat. at 7 & 10. **Vandam Theater,** 15 Vandam St. (675-0498).

WIN/LOSE/DRAW—A trio of plays, *Little Miss Fresno, Final Placement,* and *Chocolate Cake,* written by Ara Watson or Mary Gallagher or both. Christine Estabrook and Lynn Milgrim head the cast. Tues.-Fri. at 8, Sun. at 3 & 7, Sat. at 2 & 8. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

WINNERS—Brian Friel's play, in a double bill with George Bernard Shaw's *How He Lied to Her Husband,* starring Bernie McInerney, Jeanne Ruskin, Kate Burton, and Michael Butler; both directed by Nye Herron. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20. **Roundabout Susan Bloch Theater,** 307 W. 26th (242-7800).

YELLOW FEVER—R. A. Shiomi's mystery-comedy spoof of old private-eye movies that follows the antics of the hard-boiled Sam Shikaze, a Japanese-American character; with Donald Li, Freda Foh Shen, Carol Honda, and Henry Yuk; directed by Tisa Chang. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $12-$18; from 6/12. **47th St. Theater,** 304 W. 47th (586-2696).

Theater Companies

ACADEMY ARTS THEATRE COMPANY—Three explosive one-act dramas by Bertolt Brecht about life in pre-war Nazi Germany, *The Jewish Wife, The Informer,* and *The Chalk Cross;* directed by Marion Brash. 6/17, 18, 24, 25, 26 at 7:30; $5. Agatha Christie's *Ten Little Indians,* a mystery thriller directed by Joseph O'Connor. Thurs. at 8, Fri. & Sat. at 9, Sun. at 3; $5; 6/16-26. **Eastside International Community Center,** 931 First Ave. (486-1431).

AMERICAN JEWISH THEATRE—Revival of William Gibson's *Two for the Seasaw,* directed by Dan Held, starring Marilyn Sokol and Art Burns. Wed., Thurs., Sat. at 8, Sun. at 2 & 7; $9; thru 6/30. **92nd St. Y,** 1395 Lexington (427-6000).

AMERICAN THEATER OF ACTORS—Outdoor Theater: Shakespeare's *Richard II,* directed by James Jennings. Wed.-Sat. at 8; $5; thru 6/25. Indoor: Tom LaBar's *April Fool in Okeechobee County.* 6/8-11 at 7; $5. 314 W. 54th (581-3044).

CIRCLE REPERTORY—Sam Shepard's *Fool for Love* deals with a man and woman battling for power

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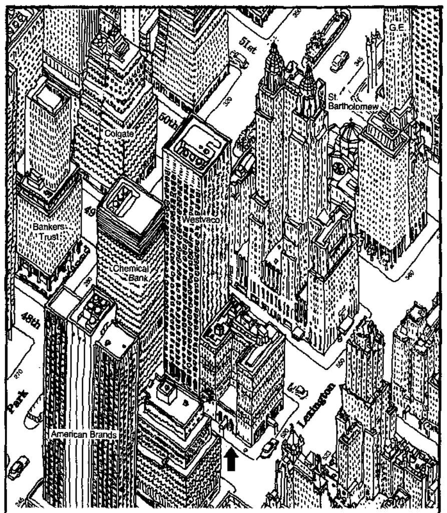

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CLASSIC THEATRE—Written and directed by Robert Anthony, *Livin' at the Raccoon Lodge* deals with one evening in the history of a bar in Tribeca. Thurs.-Sun. at 8; $8; thru 7/3. 114 W. 14th St. (242-3900).

JEWISH REPERTORY THEATER—*My Heart Is in the East,* musical inspired by the life and times of Judah Halevy, a poet of 12th Century Spain. Book by Linda Kline, music by Ralphael Crystal, lyrics by Richard Engquist; directed by Ran Avni. Wed., Thurs. at 8, Sat. at 8:30, Sun. at 2 & 7; $8; thru 6/26. 344 E. 14th St. (674-7200).

LA MAMA, E.T.C.—Esteban Fernandez Sanchez's experimental multi-media puppet musical entitled *In the Beginning. . . Lucifer. . . The Bible* (not for children—it's erotic). Wed.-Sun. at 8:30, Sun. at 2:30; $6; thru 6/12. 74A E. 4th St. (475-7710).

LION THEATRE COMPANY—Shakespeare's *Macbeth,* directed by Gene Nye. Wed.-Sun. at 8, Wed. at 2, Sat. & Sun. at 3; $10; thru 6/12. Then, 6/17-7/10, Elmer Rice's *The Adding Machine,* directed by John Guerrasio. Wed.-Sun. at 8, Wed. at 2, Sat. & Sun. at 3; $10. 422 W. 42nd (736-7930).

MANHATTAN PUNCH LINE—Paul Foster's *A Kiss Is Just A Kiss,* about a woman's fixation on Humphrey Bogart; directed by Don Scardino. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8. 410 W. 42nd (279-4200).

MANHATTAN THEATER CLUB—Downstage: *On the Swing Shift,* musical taking place in 1943; by Michael Dansicker and Sarah Schlesinger. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $16-$22; thru 6/26. 321 E. 73rd (472-0600).

NEW YORK SHAKESPEARE FESTIVAL—*Egyptology, My Head Was a Sledgehammer,* Richard Foreman's original theater piece consisting of themes on the exoticism of ancient cultures and present-day ones. **Public/Other Stage,** 425 Lafayette St. (598-7150).

REPERTORIO ESPANOL—Ricardo Talesnik's *Como Ser Una Buena Madre, Las Quiero a las Dos,* and Federico García Lorca's *La Zapatera Prodigiosa, A Secreto Agravia* and *El Dia Que Me Quieras;* in Spanish in repertory; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Le Bourgeois Avant-Garde,* a comedy after Moliere, written and directed by Charles Ludlam. Wed., Thurs., Fri., Sun. at 8, Sat. at 7 & 10; $10-$12. One Sheridan Sq. (691-2271).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6. **Theater,** 301 W. 55th (997-9582).

WEST SIDE REPERTORY—Sheridan's *School for Scandal,* and Schnitzler's *The Affairs of Anatol;* both directed by Andres Castro; both running thru 7/3; $5. 252 W. 81st (666-3521).

WOMEN'S PROJECT—Carol K. Mack's *Territorial Rites,* thru 6/12, and Terry Galloway's *Heart of a Dog,* thru 6/11, running concurrently. $8. **American Place Theater,** 111 W. 46th (247-0393).

WRITERS THEATRE—A Theatre Collaborative program.: Tom Fontana's *Imaginary Lovers,* directed by Sarah Ream, and Ralph Hunt's *Some Poe,* directed by John P. Whitesell, run on alternate nights with Paul Reisch's *Question Marks and Periods* and *Mrs. Michaelangelo,* both written by Paul Reisch and directed by Lynne Green. Mon.-Fri. at 8, Sat. & Sun. at 5 & 8; $8; 6/13-7/10. **78th St. Theatre Lab,** 236 W. 78th (595-0850).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ABOUT IRIS BERMAN—Arnold Rabin's play about a divorcee muddled up with her lawyer and with her meddling mother; directed by John Raymond. With Kathryn C. Sparer, Jean Barker, and Gary Richards. Tues.-Sat. at 8, Sat. & Sun. at 3; $8. **Apple Corps Theater,** 601 W. 51 (664-0027).

AS YOU LIKE IT—Shakespeare's comedy, here set in the world of Marie Antoinette and her Petit Trianon; directed by Robert W. Smith. 6/6-8 at 8. **Park Ave. Church,** 1010 Park Ave. (855-8677).

LA BELLE AU BOIS—French play about Sleeping Beauty combines music, dance, and mythical drama; written by Jules Supervielles; directed and choreographed by Jean Erdman. Thurs.-Mon. at 8, Sat. & Sun. at 3; $8; thru 6/20. **Theater of the Open Eye,** 316 E. 88th (534-6909).

B. FRANKLIN—Written and performed by Lon Freeman; the wit, humor, and wisdom of a Founding Father—diplomat, lady's man, and raconteur. Thurs.-Sat. at 8, Sun. at 3; 6/9-7/3; $5. **Troupe,** 335 W. 39th (244-9699).

THE BIRDS—Aristophanes' satire celebrates its 2397th anniversary this month. It presents a look at politics and culture as relevant today as it was then; directed by Russ Fast. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $10; thru 6/12. **Greek Theater,** 120 W. 28th (807-0156).

BLOND, BLACK, AND BEAUTIFUL—Drawing room comedy by British playwright Frank R. Long; directed by Roger Furman. Fri. & Sat. at 8, Sun. at 4; thru 6/19. **New Heritage Rep,** 290 Lenox Ave. at 125th St. (283-3109).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

CHRISTMAS ON MARS—Harry Kondoleon's play set in an apartment occupied by a young woman, her fiance, her mother, and his cast-off roommate. With Harriet Harris, Michael O'Keefe, Marie Cheatham, and Joe Pichette; directed by Andre Ernotte. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12-$14. **Playwrights Horizons,** 416 W. 42nd (279-4200).

CLOWN-THEATRE FESTIVAL—An over-all view of clowns, ranging from the visual to the verbal, featuring clowns from throughout North America. Performances held seven days a week, in rotating repertory; $6. **Theatre Guinevere,** 15 W. 28th (964-7240).

DANCE FOR ME ROSETTA—An adaptation of Georg Buchner's *Leonce and Lena;* directed by Ulrike Stephan. 6/8, 9, at 10; $4. 721 Broadway (691-7741).

THE DEMOLITION OF HARRY FAY—Sidney Morris's play, directed by Richard Northcutt. Thurs., Fri. & Sun. at 8:30, Sat. at 7 & 10; $7, $8. **Shandol,** 137 W. 22nd (869-3981).

DOUBLE BILL—Chekhov's *A Marriage Proposal* and Michael Frayn's *Mr. Foot.* Sun.-Wed. at 7:30. **13th St. Theater,** 50 W. 13th St. (675-6677).

DOUBLE BILL—Denis Meadow's *The Scrimmage,* and Bruce Ward's *Paint By Numbers* both explore communication between men; in the first the actors portray brothers, in the second the same actors play lovers; both directed by Todd Peters. Sun.-Wed. at 8:30; $6; thru 6/8. **78th St. Lab,** 236 W. 78th (595-0850).

DOUBLE-HEADER—Downstairs: Shannon Keith Kelley's *Time Was,* directed by Lynn Thomson; 6/8-7/1. Upstairs: Lynne Alvarez's *The Guitarron,* directed by Stephen Berwind; 6/10-7/1. $5. **Theatre at St. Clement's,** 423 W. 46th (246-7277).

THE DUCHESS OF MALFI—John Webster's Jacobean tragedy, written and produced in the early 1600s, dealing with revenge, passion, perversion, and blood; directed by Toni Dorfman. Fri. & Sat. at 8, Sun. at 3; $6; thru 6/12. **Seventh Sign Theater,** 263 W. 86th (362-3328).

ELLIOT BOUND—Mark Jaffe Cohen's play about gay roommates wherein Elliot is bright but wishes he were beautiful, and vice versa with Nicholas. 6/13, 14, 20, 21, 27, 28; 7/4, 5 at 8; $5. **New Vic,** 219 Second Ave. (580-1219).

ENTER LAUGHING—Revival of Joseph Stein's comedy of the 60s, based on Carl Reiner's novel, directed by and with Elisa Loti; with David Hamilton, Paul Rosson. Thurs.-Sat. at 8, Sun. at 3 & 8; $8; thru 6/26. **Mercer St. Theater,** 19 Mercer St. (724-5046).

A FAR COUNTRY—Henry Denker's drama about Sigmund Freud, directed by Aaron Ross. Thurs.-Sun. at 8; $8; thru 6/19. **Riverwest Theater,** 155 Bank St. (243-0259).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FISH RIDING BIKES—Claire Luckham's play with eight actresses offering soliloquies on the human experience; directed by Denise Gordon. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $8; thru 6/26. **Interart Theater,** 549 W. 52nd (279-4200).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; $5. **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

THE GOOD DOCTOR—Neil Simon's comedy based on the short stories of Chekhov. 6/7-11; $6. **Doug Fairbanks Studio,** 432 W. 42nd (784-7395).

HOOT NIGHT—Musical revue with music, book, and lyrics by Lee Peridot, featuring Cheryl Politzer, Roger Lawson, John B. Farrell, and Greg Alexander; directed by Roy Cockrum. Thurs.-Sat. at 8; $6; thru 6/11. **Tyson Studio,** 1026 6th Ave. (581-9025).

IN RESIDENCE—Harvey Zuckerman's comedy of manners and sex; directed by Gail Kellstrom. Wed.-Sat. at 8, Sun. at 5; $8; thru 6/12. **Wonderhorse,** 83 E. 4th St. (533-5888).

IT'S A GREAT DAY—Michael Dowd's comedy about a girl who follows a Broadway actor home after his matinee; directed by Stephen G. Hults; with Martha Brdar, Pat Kannar, Michael Dowd, and Mark Nassar. Thurs.-Sat. at 8, Sun. at 3; $5; 6/9-7/3. **Troupe,** 335 W. 39th (244-9699).

LORENZACCIO—Alfred de Musset's play, adapted by Richard Heitman, tells of political corruption and moral depravity in 16th century Florence; directed by Peter Crombie. With Daniel Watkins, Caitlin Clarke, John Bedford-Lloyd, Ken Olin, and Steve Hendrickson. Wed.-Sat. at 8, Sun. at 3; $7; 6/8-7/2. **Double Image Theater,** 444 W. 56th (245-2489).

MAGIC ISLAND—An adaptation of Shakespeare's *The Tempest* by the Four Seas Players, with Chinese theater, costume and dance, performed in modern English by a cast of 25. 6/11 at 7, 6/12 at 4; $3. **Schimmel Center,** Pace University (962-8231).

MARATHON '83—Six one-act plays through 6/13. *The Dolphin Position* (Percy Granger), *The Survivalist* (Robert Schenkkan), *Poisoner of the Wells* (Brother Jonathan, O.S.F.), *Postcards* (Carol K. Mack). Wed.-Mon. at 7:30, Sat. and Sun. at 2:30; $12 for single performances, a marathon pass for $36. **Ensemble Studio,** 549 W. 52nd (247-4982).

MICHAEL—Musical comedy thriller by Michael Roth and David Brandt (both 16-year olds); directed by Alan Lehrman. Thurs., Fri., Mon. & Tues. at 8; Sun. at 3; $6; 6/9-14. **ESICC,** 931 First Ave. (838-9528).

MUCH ADO ABOUT NOTHING—Shakespeare's romantic comedy, with Linda Gehringer and Bill Van Horn, Brenda Daly and Brian Markinson as the pairs of lovers; directed by Harrison Grady. Fri.-Mon. at 8; $7; 6/10-27. **Gene Frankel Theater,** 36 W. 62nd (924-0077).

MURDER WITHOUT CRIME—J. Lee Thompson's 40-year-old mystery thriller; directed by Geoffrey Sadwith. Wed.-Sat. at 8, Sun. at 3; thru 6/26. **Perry St. Theater,** 31 Perry St. (255-9186).

N.Y. COMEDY REPERTORY—Improvisation from audience suggestions and original comedy sketches. Fri. & Sat. at 9 & 11; $5. **LaCrepe,** 1974 Broadway (673-1435).

NO EXIT—Jean-Paul Sartre classic, produced and directed by Marcel Lidji. 6/9, 10, 12 at 8, 6/11 at 2:30. $5. **Theatre East,** 211 E. 60th St. (866-3481).

OFF THE WALL—(*Or, Did I Put My Foot in Your Mouth?*) Musical comedy revue, political satire and improvisation. Wed. & Sun. at 7:30, $3; 4th Wall Repertory. **Truck & Warehouse,** 79 E. 4th (254-5060).

PRAYERS AND OTHER PROBLEMS—Matthew Calhoun's comedy is set in the reception area of a psychiatrist's office. Fri. & Sat. at 8, Sun. at 3 & 8; $4; thru 6/12. **University of the Streets,** 130 E. 7th (254-9300).

THE SENORITA FROM TACNA—Mario Vargar Llosa's play, starring Maria Tucci, directed by Michael Kahn. **INTAR,** 420 W. 42nd (279-4200).

SPLIT BRITCHES—Play based on the lives of three of director Lois Weaver's aunts from the Blue Ridge Mountains. Wed.-Sat. at 8, also Fri. & Sat. at 10, Sun. at 3; thru 6/26. **Nat Horne Theater,** 440 W. 42nd (736-7185).

ST. VEGAS—David Wolpe's play about the adventures of a young couple in Las Vegas; directed by the author. Thurs.-Sun. at 8, $4; 6/11-7/3. **Teatro La Terraza,** 360 E. 10th St. (982-0627).

TIGER AT THE GATES—Jean Giraudoux's play, adapted by Christopher Fry; directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; $6; thru 6/19. **Alvina Krause Theater,** 306 W. 38th (564-3293).

TRUST US—Weeden, Finkle, and Fay in a musical created by them. Thurs., Fri. & Sun. at 8, Sat. at 7 & 9:30; $10. **West Bank** (downstairs), 407 W. 42nd (564-1235).

WELCOME BACK, JACK-O—Mustafa Matura's play set in a youth club in London used by people for whom the Rastafarian faith is life, hope, and music; directed by Charlie Hanson, and pleasantly acted, especially by Brian Bovell and Shope Shodeinde. Tues.-Sun. at 8, Sun. at 3; $12-$15. **Quaigh Theater,** 108 W. 43rd (221-9088).

THE WHITE CAVE—Steven Haworth's play dealing with a quadriplegic in hospital; directed by Lee Costello. Thurs.-Sun. at 7:30; $7; thru 6/26. **Squat Theater,** 256 W. 23rd (869-3981).

WOMEN BEHIND BARS—Tom Eyen's play, directed by Ron Link. Fri. & Sat. at 8, Sat. at 8 & 10. **Theater of Big Dreams,** 43 W. 13th St. (799-9235).

WINTERPLAY—Adele Edling Shank's portrait of a contemporary California family on an extraordinary Christmas day; directed by Harris Yulin. Tues.-Sun. at 8; $8. **South St. Theater,** 424 W. 42nd (279-4200).

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57th Street

BIALA—Venice, Paris, Cape Cod, thru 6/11. Gruenebaum, 38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30.

FRANK BOWLING/MAURICE GOLUBOV—Violent mixed-media abstractions/Sketchbook excerpts including a gouache self-portrait. Thru 6/29. deNagy, 29 W. 57th (421-3780).

CHARLES E. BURCHFIELD—The outdoors in watercolors from 1915 to 1920, thru 6/10. Kennedy, 40 W. 57th (541-9600).

CHAKI—Recent paintings, thru 6/14. Arras, 29 W. 57th (421-1177).

HOWARD COOK/BARBARA LATHAM—Graphics, watercolors, drawings of New York City in the 20's and 30's, the southwest/Lino-cuts, woodcuts, watercolors. 6/7-7/9. Witkin, 41 E. 57th (355-1461).

ALAN COTE—Recent paintings, thru 6/18. Washburn, 42 E. 57th (753-0546) and 113 Greene.

CHARLES GINNEVER—Four monumental sculptures in wood and steel, thru 7/2. Marlborough, 40 W. 57th (541-4900).

MICHAEL GRAVES—Current fantasy architectural drawings/Silver coffee services by architects Graves, Mendini, *Portoghesi*, Rossi. Thru 6/11. Protetch, 37 W. 57th (838-7436).

GARY KULAK/HITCH LYMAN—"Garden Arbours" of welded steel/Watercolors of Italian gardens. Thru 7/1. Kornblee, 20 W. 57th (586-1178).

SYLVIA PLIMACK MANGOLD—Realistic floors, corners, landscapes, thru 6/18. Alexander, 20 W. 57th (757-3721).

RICHARD AND MARIANN LOVELAND MILLER—The layered plane in metaphysical and pasted canvases by both, thru 6/25. Berman, 50 W. 57th (757-7630).

MIRO—Graphics, gouache, on his 90th birthday; thru 7/29. Galeria Joan Prats, 29 W. 57th (486-6771).

ISAMU NOGUCHI—New carved stone and steel sculpture, thru 6/17. Pace, 32 E. 57th (421-3292).

ANNETTE OKO—Recent paintings, thru 6/17. Zarre, 41 E. 57th (752-0498).

PHILIP PEARLSTEIN—New works on paper, thru 6/30. Frumkin, 50 W. 57th (757-6655).

IRENE RICE PEREIRA—Selected paintings, thru 6/18. Zarre, 41 E. 57th (752-0498).

PEDRO PEREZ—A constructed environment, recent mixed-media and graffiti-like drawings, paintings; thru 6/11. Pearl, 38 E. 57th (838-6310).

PETER PLAMONDON—Multi-patterned still lifes of cups, plates, eggs, shells, thru 6/30. Touchstone, 29 W. 57th (826-6111).

LOWELL REILAND—Vertical columns, metal, and asphalt/ Forests by members. Thru 6/30. Lumbard, 38 E. 57th (421-3494).

FELICIEN ROPS (1833-1898)—Diabolic and erotic works on paper, thru 6/11. Donson, 38 E. 57th (355-6970).

RENE SCHUMACHER—Vacant urban landscapes, thru 6/18. Iolas-Jackson, 52 E. 57th (755-6778).

BARBARA K. SCHWARTZ—Joined canvases of her figurative and abstract drawings, 6/7-25. Viridian, 52 W. 57th (245-2882).

WALT SPITZMILLER—Football scenes, thru 6/30. Spectrum, 30 W. 57th (246-2525).

BILL STEWART—Mythical dwellings in ceramics, thru 6/15. Portnoy, 56 W. 57th (757-0461).

ALICE WISE—Primal figures and animals in landscapes in watercolor and pencil, 6/7-25. Phoenix, 30 W. 57th (245-5095).

TEMA ZAK—Recent paintings, 6/7-7/2. Markel, 50 W. 57th (581-1909).

BARBARA ZUCKER—Steel sculpture, some influenced by latticework, thru 7/1. Adler, 37 W. 57th (980-9696).

Madison Avenue and Vicinity

JOSEF ALBERS—*From early figurative graphics to* the "Homage to the Square" series, thru 6/11. Goethe House, 1014 Fifth (744-8310).

GERALD BERGSTEIN/CHARLES ECKART—Abstractions/Recent paintings of New York City for the first time. 6/8-7/1. Stone, 48 E. 86th (988-6870).

BARBARA CUSHING—Maine and New York State, thru 6/15. *Schoelkopf, 825 Madison* (879-4638).

WILLEM DE KOONING—Sculpture, mostly of women, thru 6/25. Fourcade, 36 E. 75th (535-3980).

WILLEM DE KOONING—"Seated Woman," a large bronze from 1981, thru 7/15. Seagram Plaza, 375 Park (572-7379).

SONIA DELAUNAY—Arcs, triangles, and other geometrics in colored etchings and lithos, thru 6/25. Rolly-Michaux, 943 Madison (535-1460).

KENNETH EVETT—Corners of the studio, portraits, still lifes, thru 6/11. Kraushaar, 724 Fifth (307-5730).

AL HIRSCHFELD—*Etchings and original sketches of* famous personalities, thru 6/24. Felicie, 141 E. 56th (752-7567). *Mon.-Fri.* 10-5:30, Sat. 11-5:30.

ALFONSO IANNELLI—Tempera poster designs for American vaudeville from 1910 to 1914, thru 7/2. Reinhold Brown, 26 E. 78th (734-7999).

MARIA COOPER JANIS/SOOKY MANIQUANT—Musical themes and landscapes/Abstract land in gouache. Thru 6/28. Bodley, 1063 Madison (249-2155).

MAX LESER/ROBERT LEVIN—Large plate-glass constructions/Organic opaque blown glass. Thru 6/25. Heller, 965 Madison (988-7116). Mon.-Sat. 11-6.

MARTHA MARGULIS—Abstractions of the shore, thru 7/1. Payson Weisberg, 822 Madison (249-1666).

PAUL MAZE—*English, French, and American scenes* in pastels and watercolors, thru 6/30. Acquavella, 18 E. 79th (734-6300). *Mon.-Fri.* 10-5.

HENRY MOORE—Drawings and watercolors, thru 6/11. Beadleston, 60 E. 91st (348-7234).

MAN RAY—"Mathematical Objects," still life photos/The "surreal" by Amenoff, Benglis, Borofsky, De Chirico, Samaras. Thru 6/30. Miller, 724 Fifth (246-1625).

CHRISTOPHER WHITE—Abstract landscapes, thru 6/25. Ericson, 23 E. 74th (737-6155).

SoHo

GEORG BASELITZ/DAVID HAXTON/BARRY LE VA—Large painted wood heads, figures/Color and light in photographic prints/Sculpture, large drawing-collages, diagrams. Thru 6/18. Sonnabend, 420 W. Broadway (966-6160).

DONNA DENNIS/TINA GIROUARD—Large architectonic sculpture/*Overlays of stenciled images* in paint. Thru 6/11. Solomon, 392 W. Broadway (925-1900).

APRIL GORNIK—Large visionary landscapes in oils, thru 6/11. Thorp, 419 W. Broadway (431-6880).

ELAINE HUYER/NANCY LANGER—Color abstractions/Textural "environments." Thru 6/19. Pindar, 127 Greene (533-4881).

PETER KITCHELL—Watercolors on stretched paper, thru 6/11. Christian, 110 Greene (431-8601).

ELIZABETH LAYTON/JUDY PENZER—Delicate detailed self-portraits by this 73-year-old/Watercolors of people at weddings. Thru 6/15. Soho 20, 469 Broome (226-4167).

LEBADANG—Embossed lithos, sculpture, 6/7-7/3. Circle, 468 W. Broadway (677-5100).

LES LEVINE—A media installation, outdoor billboards, large-scale drawings; thru 6/11. Feldman, 31 Mercer (226-3232).

ROBERT N. MCCAULEY/GAYIL NALLS—Sculpture/Recent paintings and works on paper. Thru 7/1. Caldwell, 383 W. Broadway (966-6500).

CLEMENT MEADMORE—Gestural sculpture, one large-scale, seven maquettes, thru 6/25. Hutchinson, 138 Greene (966-3066).

ROBERT NEFFSON—Realist interiors, figures, street scenes, thru 6/15. First Street, 386 W. Broadway (226-9011).

JOHN OKULICK/BEN SCHONZEIT—The illusion of wood and color in wall constructions/Recent black-and-white paintings with multiple images. Thru 6/15. Hoffman, 429 W. Broadway (966-6676).

BERNARD PARTIOT—Naïve landscape, portraits from the South of France, thru 7/31. Galerie Naifs et Primitifs, 172 Prince (925-0918).

ROYDEN RABINOWITCH—Multi-planed constructions placed close to the floor, thru 6/18. Weber, 142 Greene (966-6115).

ALEXANDER RUSSO—Haunting echoes of Roman monuments, ethereal figures, thru 6/11. Ingber, 460 W. Broadway (674-0101).

KENNY SCHARF—*Amoeba-like characters, angels,* serpents, the atom in oil and spray paint; thru 6/11. Shafrazi, 163 Mercer (925-8732).

DAVID SHAPIRO/VERN H. SMITH—The city in steel sculpture and paintings/The Cape and its summer inhabitants. Thru 6/16. Ward-Nasse, 178 Prince (925-6951).

STEVEN STEINMAN—Wall sculpture of cast wood fiber and oak, 6/7-25. 14 Sculptors, 164 Mercer (966-5790).

PHILIP SYBAL—Elemental nature, thru 6/12. Art & Design, 152 Wooster (777-4207).

HARRY UMEN—Mixed-media wall pieces using industrial materials, dots, zigzags, thru 6/26. Heller, 71 Greene (966-5948).

Other

JOAN ARBEITER—*Large-scale figures in acrylics* and charcoal, 6/7-26. Gallery 120, 120 Lafayette (925-4954).

DAVID BUMBECK—Detailed etchings of enigmatic faces, fragments of antiquity, thru 6/23. Ryan, 452 Columbus (799-2304).

MICHAEL BYRON—An installation including a terrarium, turtle, candles, drawings, thru 6/30. Nature Morte, 204 E. 10th (420-9544).

CARYBE—Sixty watercolors of the practices of the Candomble, an ancient African religion; thru 6/24. Caribbean Cultural Center, 408 W. 58th (348-3469).

GIANNI DESSI—Eleven recent paintings from Rome, thru 6/30. Salvatore Ala, 32 W. 20th (675-3267).

LYNN ISAACSON—*Painted geometric reliefs* and constructions, 6/7-26. Noho, 542 LaGuardia Pl. (473-9619).

MICHAEL SMITH—"U.S. Government Approved Home Fallout Shelter, snack bar," an installation. Thru 6/30. Castelli, 43 W. 61st (245-0673).

GREGG WILLIARD—An installation dealing with politics, artifacts, conspiracies, 6/8-25. Franklin Furnace, 112 Franklin (925-4671).

GROUP SHOWS

57th Street

DEUTSCH—20 W. 57th (765-4722). "Portraits by Picasso and Me," by Corozine; landscapes by Homitsky; the city by Friedman. Thru 6/23

DYANSEN—11 E. 57th/(489-7830) and 122 Spring (226-3384). Art Deco bronze and ivory sculpture, Erté sculpture, graphics, Icart prints. Thru 8/30.

ESMAN/ADLER—29 W. 57th (421-9490)/58 E. 79th (831-3824). The contribution of Russian artists Golubov, Lissitsky, Malevich, Miller, Rodchenko, others, to graphic design in the 20's; thru 6/11.

FINDLAY—17 E. 57th (421-5390). British primitive fantasists, thru 6/30.

FITCH-FEBVREL—5 E. 57th (688-8522). American printmaking of today, thru 6/30.

GALLERI BELLMAN—41 E. 57th (486-7944). Four imagists of environmental pessimism, antinuclear activism, thru 7/15.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). Tues.-Fri. 11-5. Expressionist drawings, prints, and paintings from 1885 to 1935 by Corinth, Klimt, Kollwitz, Schiele; thru 9/2.

HAMILTON—20 W. 57th (765-5915). Wooden constructions by Calaway; figurative oils by Nelson; textured expressionist paintings by David. Thru 7/30.

MIDTOWN—11 E. 57th (758-1900). Betts, Bishop, Cadmus, Mayhew, 6/7-8/27.

OSCARSSON HOOD—41 W. 57th (750-8640). Breivik, Brown, Ossorio, Pels, 6/6-7/15.

SACHS—29 W. 57th (421-8686). Rotating recent painting and sculpture by gallery and invited artists, thru 7/29.

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ART

SUMERS—50 W. 57th (541-8334). Journeys in graphics by David, Feininger, Lewis, Lozowick, thru 6/10.

Madison Avenue and Vicinity

AAA—663 Fifth (525-4211). New talent in printmaking, thru 6/30.

ACA—21 E. 67th (628-2440). Complex, sensitive still lifes by Bayalis, distorted figures on stucco surfaces by Carruthers, works by Kalish, Kronsnoble, Pletka; thru 6/24.

ACQUAVELLA—18 E. 79th (734-6300). Mon.-Sat. 10-5. Master paintings by Cézanne, De Chirico, Degas, Fantin-Latour, Lichtenstein, Pissarro, Pollock, thru 6/18.

ARSENAL—830 Fifth at 64th inside Central Park (360-8141). Mon.-Fri. 9:30-4:30. The Figure by four women, thru 6/30.

BORGENICHT—724 Fifth (247-2111). Alexander, Ferrer, Innerst, Keever, thru 6/30.

COLNAGHI—26 E. 80th (772-2266). Mon.-Fri. 10-6, Sat. 11-5. Italian 18th-century views by Canaletto, Guardi, and their contemporaries, thru 6/30.

CUCALON—145 E. 72nd (472-8741). Growth and transformation by Beuys, Frank, Ossorio, Pinto, Spero, thru 6/15.

FACADE—741 Madison (744-4997). Tues.-Sat. 2-7 p.m. Early-19th-century furniture designs in watercolors and drawings, thru 6/30.

FRENCH INSTITUTE—22 E. 60th (355-6100). Mon.-Thurs. 10-8 p.m., Fri. 10-5:30. French landscapes by four young Americans, thru 6/24.

LABOETIE—9 E. 82nd (535-4865). 20th-century masters of Expressionism, Surrealism, Futurism, the Bauhaus, thru 7/29.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian sculpture, wall hangings, 6/13-8/30.

MARBELLA—28 E. 72nd (288-7809). The mysteries of the American landscape by Lawson, Inness, Whittredge, Wyant, thru 6/25.

MERRIN—724 Fifth (757-2884). Tues.-Fri. 10-5. Greek, Roman, and late Egyptian sculpture, thru 6/30.

RONIN—605 Madison (688-0188). Mon.-Sat. 10-6. The horse in Japanese art from the 16th-century to the present, thru 6/30.

SOLOMON—959 Madison (737-8200). Hofmann, Lichtenstein, Moore, thru 6/30.

URBAN CENTER/MALL OF CUNY—457 Madison/33 W. 42nd (935-3960). The evolutionary history of NYC's housing through vintage photos, historic prints, architectural renderings, models; thru 7/23.

SoHo

BONLOW—150 Greene (925-4482). Small scale sculpture by painters Ferrer, Garret, Haring, Sharf, Smyth, thru 6/21.

BROMM—90 W. Broadway (732-6196). New talent, thru 6/11.

CENTRAL HALL—386 W. Broadway (226-9215). Tues.-Sun. 1-6. Drucker, Holliday, Mann, Seiden, 6/7-7/2.

DRAWING CENTER—137 Greene (982-5266). Mon.-Sat. 11-6, Wed. 11-8. Great drawings from the Royal Institute of British Architects, including 82 masterpieces by English, French, Italian, American, and Indian architects; thru 7/30.

KNOWLTON—153 Mercer (431-8808). Abstractions by Amenoff, di Donna, Flaccus, Peck, 6/8-30.

PLEIADES—164 Mercer (226-9093). Handler, Hayes, Leeds, Sisko, 6/9-28.

SOHO CENTER—114 Prince (226-1995). Dombrowski, Lopes, Maresca, Wright, thru 7/23.

SPERONE WESTWATER FISCHER—142 Greene (431-3685). Merz, Nauman, Singer, thru 6/18.

STARKMAN—465 W. Broadway (228-3047). Wed.-Sat. 12-5, Sun. 1-6. Paper by Chen, Kahn, Needham, Warner, thru 7/4.

TWINING—33 Bleecker (674-2070). Fiber, painting, drawing by Hamilton, Riley, Warner, 6/7-7/1.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Plaza (949-5666). Mon.-Fri. 9-5, Sat. 11-5. Somalia in word and image, thru 8/12.

ARTISTS SPACE—105 Hudson (226-3970). "A Mantel with Boxes," an installation by Timpanelli, plus six from Los Angeles, thru 7/2.

BRIDGES—Site-specific outdoor sculpture installed at five prominent locations in Manhattan and Brooklyn, including Brooklyn Bridge-inspired works by Guest and Melamed at Madison Park, by Diggs and Chambers at Pratt Institute (for information call 636-3517).

CITY—2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30. Art from recycled materials, thru 6/17.

80 **WASHINGTON SQUARE EAST**—(267-6428). Mon.-Fri. 11-5. Ten Downtown including D'Arrigo, Gunn, Martin, Penn, 6/7-24.

FRANKLIN FURNACE—112 Franklin (925-4671). Multiples by Latin American artists, thru 6/25.

FREIDUS—158 Lafayette (925-0113). Horse imagery by Butterfield, Facey, Lichtenstein, Longo, Mapplethorpe, Rothenberg, Winogrand, Youngblood; thru 6/18.

GREY—NYU, 33 Washington Pl. (598-7603). Tues., Thurs. 10-6:30, Wed. 10-8:30, Fri. 10-5, Sat. 1-5. Ottoman decorative arts from the 15th to the 17th centuries, thru 6/11.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. "Kanban," shop signs of Japan from the 17th—to the early 20th— centuries, thru 6/12.

JAY—13 Jay (925-9424). Etchings by Hewitt, Parker, Pelavin, 6/6-7/31.

JUST ABOVE MIDTOWN—178-80 Franklin (966-7020). Romantic relationships Africano, Ahearn, Diggs, Galembo, Reid, Ripling, 6/9-7/2.

POSTERAMERICA—174 Ninth Ave. (734-3556). Vintage food and drink posters dating from the turn-of-the-century, thru 7/1.

PUCK BUILDING—295 Lafayette (226-0630). Thurs.-Sat. 12-5. 200 lithos, political and satiric cartoons, caricatures, photos, etchings from *Puck* Magazine, thru 8/1.

ROTUNDA—Brooklyn Borough Hall, 209 Joralemon (643-5102). Mon.-Fri. 9-5, Wed. till 8. Born in Brooklyn, including works by Dinnerstein, Katz, Krasner, Pepper, Raffael, Sultan, thru 8/3.

STOLER—13 White (966-5090). Six sculptors including Duff, Ford, Von Rydingsvard, Wood, thru 7/1.

Photography

VIKKY ALEXANDER—Fashion models as family entertainment, thru 6/18. A. & M. Artworks, 684 Broadway (674-3355). Sat. 1-6; other times, by appointment.

DMITRI BALTERMANTS—Soviet photojournalism, thru 7/8. Soho Photo, 15 White (638-2816).

HARRY CALLAHAN—Recent color views of Ireland, Portugal, Morocco, Mexico, thru 7/1. Zabriskie, 724 Fifth (307-7430).

CITY UNIVERSITY GRADUATE CENTER, Library, 33 W. 42nd (790-4331). Mon.-Thurs. 9-8p.m., Fri. 9-5. Three young Asian-Americans in China, thru 6/24.

LUCIANO FRANCHI DE ALFARO III—Manipulated polaroids, thru 6/25. Hardison, 795 Broadway (505-6220).

T. LUX FEININGER—Panoramas, telephoto using opera glasses from the 30's and 40's, 6/7-7/15. Prakapas, 19 E. 71st (737-6066).

LESLIE GILL—The *Harper's Bazaar* years, thru 6/11. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

A. DANIEL HAUSER—Contemporary Rome, thru 6/23. St. John the Divine, 1047 Amsterdam (678-6900).

PATRICIA LAMBERT—Beyond Impressionism, thru 6/25. Ledel, 168 Mercer (966-7659).

MIDTOWN-Y—344 E. 14th (674-7200). Sun.-Thurs. 12-8p.m., Fri. 12-4. The Brooklyn Bridge by Abbott, Cartier, Fernandez, Leipzig, Pagnano, thru 9/11.

PATRICK PAGNANO—Urban Rome in color, thru 7/3. Focal Point, 278 City Island Avenue, City Island (885-1403).

BOB SALTZMAN—The New Mexico State Penitentiary, 6/7-25. Arman, 817 Madison (570-2700).

ROY STRYKER—Documentary views of the U.S. from 1943 to 1950, thru 7/3. International Center of Photography, 1130 Fifth (860-1783).

ALICE SU—Jazz musicians, thru 6/20. AIR Studio, 336 E. 13th (254-4972).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues. 10-7, Wed.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Towards a New Iron Age: Contemporary Ironworks, organized by the Victoria and Albert Museum, London; 6/17-9/4. **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5. Art to Wear: New Handmade Clothing; thru 10/14.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Victorian Natural History Bindings and

Illustrations. . . A Flowering of Science: Plants from Captain Cook's First Voyage 1768-1771; thru 7/8. . . African Textiles; 6/15-9/25.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. . . Master Dyers to the World: Technique and Trade in Early Indian Dyed Cotton Textiles; thru 7/31. . . Riddles and Reasons, Mysteries and Clues, photographs of the Orient; thru 6/26.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse (681-6000). Sat.-Thurs. 10-4:30. Free. Ceremonies & Spirits; thru 7/14. . . Shared Space: environmental installations of contemporary issues; thru 7/28. . . Toby Buonagurio, sculpture and drawings; thru 6/7.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood. . . The Great East River Bridge: 1883-1983; thru 6/19. . . Gene Baro Collects: Selected Prints and Drawings; thru 7/4. . . Brooklyn Over the Bridge: photographs by Jim Kalett; thru 6/12. . . Promenade: When The Bridge Was New; thru 8/31.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Fabergé: Jeweler to Royalty; thru 7/10. . . Canes and Walking Sticks; thru 7/24. . . Designed for Theater; thru 8/7. . . Urban Documents: 20th-Century American Prints; thru 9/4.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave. at 89th St. (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters. . . Acquisition Priorities: Aspects of Postwar Painting in Europe; thru 9/11. . . Works by Jean Ipoustéguy; thru 7/17.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Daily 10-7 (last admission 5). $5, seniors $4, children $2.50. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: A T-38 "Talon," supersonic jet; an F-15 "Eagle" model.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity. . . A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29. . . The Immigrant Generations: Jewish Artists in Britain 1900-1945; thru 10/2. . . A British Portrait: Photographs by Judy Goldhill; thru 10/2.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs. . . American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver. . . André Meyer Galleries for 19th-century art. . . Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard. . . The Michael C. Rockefeller Wing: Primitive Art. . . Sculpture: New Acquisitions. . . Works of Art in Glass. . . The Celestial Pen: Islamic Calligraphy; thru 7/3. . . Installation of the Pulpit by Karl Bitter. . . The Living Room from the Francis Little House, Designed by Frank Lloyd Wright. . . Fashion Institute: La Belle Epoque; thru 9/4. . . The Ruth and Harold D. Uris Center for Education: Collaborations; thru Spring '84. . . The Vatican Collections: The Papacy and Art; thru 6/12. . . Color and Shape in American Indian Art; thru 7/3. . . Constable's England; thru 9/4. . . Islamic Jewelry; thru 7/3. . . The World of Henry Moore: 60 Years of His Art; thru 9/25. . . Charles Willson Peale and His World; 6/7-9/4.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Holbein and the Court of Henry VIII; thru 7/30.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Impassioned Rhythms: Paintings, Constructions, Drawings by Rafael Ferrer; thru 8/10.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. The Shape of Things; thru 6/12.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern. . . So The Spirit Flows; thru June '83. . . A Child's World: The Helen Pep Collection.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84. . . The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5. . . British New York: 1664-1783; thru 11/27. . . Worth in the Limelight; thru 9/5. . . Building the Brooklyn Bridge; thru 9/5. . . Plain and Fancy: China Dolls from the Romantic Era; thru 9/25. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Show Stoppers: Great Moments of the American Musical; thru 9/25.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children, seniors $1.50. In Perspective, permanent exhibition on development of holography from 1947. . . Contemporary Portrait Gallery. . . Light Years; thru Dec. . . Holograms which interpret traditional art Historical Genre; thru 7/31.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83. . . Big Pictures by Contemporary Photographers; thru 6/28.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. William Cullen Bryant, The Weirs and American Impressionism; thru 7/31.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Paintings from the Royal Academy: Two Centuries of British Art; thru 6/15. . . Winston S. Churchill: Painting As A Pastime; thru 7/3.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru Jan., 1984. . . A Sampler of American Advertising From the Bella Landauer Collection; thru 7/31. . . A Bridge Opens to Brooklyn; thru 8/28. . . The Esmark Collection of Currier & Ives; 6/8-8/28.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Ramblers: Literary Travels at Home and Abroad; thru Sept. . . Reading Through the Lens of André Kertész; thru 7/2. . . Barbizon Prints, by Millet, Dupré, others; thru 8/6. . . **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. At Home Abroad: Theatrical Stars of London and New York; thru 8/13.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future. . . Painted Light; thru 7/3. . . The End of the Road: Photographs by John Margolies; thru 6/19. . . Made in Queens; 6/4-9/11.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . Minimalism to Expressionism: Painting and Sculpture Since 1965; thru 9/18. . . Prehistoric Pottery of the Southwest; thru 9/11. **Midtown at Philip Morris,** 42nd at Park Ave. The Forum Exhibition: Selections and Additions; thru 6/22.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 6/7 at 10 & 2: Important Jewels. On view from 6/3. 6/10 at 10: Important Paintings by Old Masters. On view from 6/4. 6/10 at 2: Important British and American Sporting Paintings. On view from 6/4. **East,** 219 E. 67th St. (570-4141). 6/7 at 10: Furniture, Paintings, and Decorative Objects. On view from 6/3. 6/9 at 10 & 2: Christie's Collectibles I: Costumes, Quilts, Dolls, and Toys. On view from 6/4. 6/11 at noon: Christie's Collectibles II: Lead Soldiers and Military Miniatures. On view from 6/9.

DOYLE—175 E. 87th St. (427-2730). 6/8 at 10: Important 19th-Century Furniture, Paintings, and Decorations: including French Bronze-Mounted, Empire, and English Regency Furniture, Tiffany and Art Nouveau, Bronzes, Orientalia, Silver, and Rugs. On view from 6/4.

PHILLIPS—406 E. 79th St. (570-4830). 6/6 at 1: Antique and Modern Jewelry. On view from 6/2. 6/8 at 2: Old Master Paintings and Drawings. On view from 6/4.

SOTHEBY PARKE BERNET—York Ave. at 72nd St. (472-3400). 6/7, 8 at 10:15 & 2: Sotheby's Arcade Auctions: Jewelry and Collectibles. On view from 6/2. 6/8 at 10:15 & 2, 6/9 at 2: Antique, Period, and Contemporary Jewelry. On view from 6/4. 6/9 at 10:15: Important Old Master Paintings. On view from 6/4. 6/10 at 2, 6/11 at 10:15: Important Egyptian, Classical, and Near Eastern Antiques. On view from 6/4. 6/10 at 10:15, 6/11 at 2: European Works of Art and Furniture. On view from 6/4.

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

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Monday, June 6

ST. PAUL CHAMBER ORCHESTRA, Pinchas Zukerman conductor; pianist Dudley Moore, violinist Robert Mann, cellist Nathaniel Rosen. Beethoven program: Overture to "The Creatures of Prometheus"; Symphony No. 4; Triple Concerto. Carnegie Hall at 8. $8-$15.

ANDRE-GILLES DUCHEMIN, flutist (N.Y. debut), with pianist Mario Duchemin. Mozart, Schubert, Poulenc, Prokofiev. Merkin Concert Hall at 8. $6.

KIM CHA KYUNG, soprano. Carnegie Recital Hall at 8. $10.

WEST VILLAGE CHORALE SUMMER SING—Open reading of Mozart's *Requiem,* Haydn's *Te Deum;* Garyth Nair conductor. St. John's in the Village, 224 Waverly Pl. at 11th St., at 7:30. $3.50, includes score.

MARTHA JANE HOWE, contralto/**JOHN VAN BUSKIRK,** pianist. Purcell, Wolf, and Falla. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

VINNIE KNIGHT—Jazz. Citicorp Market at 6. Free.

SECOND PRESBYTERIAN CHURCH CHOIR AND ORCHESTRA, Harold Stover conductor; Stephen Rumpf organist. Second Presbyterian Church, 6 W. 96th St. (749-1700), at 8. Donation.

Tuesday, June 7

NEW YORK PHILHARMONIC, Horizons '83. Zubin Mehta conducts an open rehearsal of new, unperformed works by Aaron Kernis and Nicholas Thorne. Avery Fisher Hall at 8. $8.

ST. PAUL CHAMBER ORCHESTRA, Pinchas Zukerman conductor; duo-pianists Katia and Marielle Labeque. Mozart program: Symphony No. 39; Two-Piano Concerto in E-flat, K. 365; Symphony No. 41, "Jupiter." Carnegie Hall at 8. $8-$15.

WILLIAM ZUCKER, composer, with contralto Carol Bevan, pianist William Jones. Premiere of Zucker's *Articulum Vitae,* a song cycle. Carnegie Recital Hall at 8. $6.

NEW YORK PRO ARTE CHAMBER ORCHESTRA, Raffael Adler conductor; pianist Menahem Pressler. Mozart program: Symphony No. 16; Piano concerto in E-flat, K. 271; Symphony No. 29. Merkin Concert Hall at 8. $9.50.

ROLLIN SMITH, organist. Works by Franck. Holy Trinity Lutheran Church, C.P.W. at 65th St., at 8. $4.

BRONX ART ENSEMBLE'S BRASS QUINTET—American music and early Venetian brass works. Rockefeller Center Channel Gardens, 49th-50th Sts., west of Fifth Ave., at 5. Free.

MARCO RIZO, and his Latin Jazz Percussion Ensemble. Rockefeller Center Exxon Park, 49th-50th Sts., west of Sixth Ave., at 12:30. Free.

BREUCKELEN BRASS QUINTET—Le Jeune, Ewald, Bach, and Ellington. Trinity Church, Broadway at Wall St., 12:45. Free.

ORLANDO MARIN BAND—Latin music. Grace Plaza, 43rd St. and Sixth Ave. at 12:15. Free.

SUMMER SINGS '83—Verdi's *Requiem,* Dino Anagnost conductor. CAMI Hall, 165 W. 57th St. (873-0096), at 7:30. $4.

WOO-IL CHOEI, cellist. Graduate recital, Conservatory of Music, Brooklyn College, at 8. Free.

Wednesday, June 8

NEW YORK PHILHARMONIC, Horizons '83. Zubin Mehta conductor; hornist Phillip Myers, tenor Paul Sperry, the New Swingle Singers. Schuman's *Three Colloquies for Horn and Orchestra;* Rand's *Canti del Sol* (world premiere); Berio's *Sinfonia.* Avery Fisher Hall at 8. $8. Meet the Composers, at 6:45.

MAGDA TAGLIAFERRO, pianist. Chopin, Debussy, Franck. Alice Tully Hall at 8. $12.50.

AVIVA PLAYERS—An evening of music by Jewish composers: Mendelssohn, Milhaud, Ben-Haim, Mamlok, Spektor, Zaimont (N.Y. premiere), and Jewish songs. Ann Goodman Recital Hall, 129 W. 67th St., at 8. $6.

WENDY HECKLER-DENBAUM, flutist/**LINCOLN MAYORGA,** pianist (N.Y. recital debuts). Quantz, Poulenc, Copland, Brahms, Franck. Merkin Concert Hall at 8. $7.

NEW AMSTERDAM SYMPHONY ORCHESTRA/FESTIVAL ORCHESTRA OF NEW YORK, Clifford Gilmore director. Mahler's Symphony No. 10 (N.Y. premiere of version completed and orchestrated by Clinton A. Carpenter). Symphony Space at 8. $6, $5 in advance.

LANA WOLKONSKY, pianist. Carnegie Recital Hall at 8.

AN EVENING WITH GILDA MIGNONETTE—N.Y. Society for Ethical Culture, 2 W. 64th St., at 8.

GRUPO AYMARA—Bolivian Highland Music. American Museum of Natural History, C.P.W. at 79th St. (873-7507), at 7:30. $8.

FIRE & ICE—Jazz music. Harlem State Office Bldg., 163 W. 125th St., at noon. Free.

CIRCUMFERENCE—Quintet led by pianist Enos Payne. Original and traditional songs. Flushing Library Plaza, Main St. at Kissena Blvd., Queens, at noon (raindate 6/9 or 6/10). Free.

Thursday, June 9

ST. PAUL CHAMBER ORCHESTRA, Pinchas Zukerman conductor and violinist; cellist Yo-Yo Ma. Wagner's *Siegfried Idyll;* Mendelssohn's Octet (for string orchestra); J.C. Bach's Sinfonia Concertante in A; Boccherini's Cello Concerto in B-flat. Carnegie Hall at 8. $8-$15.

FLORILEGIUM CHAMBER CHOIR AND ORCHESTRA, JoAnn Rice director. 17th-century music in the Venetian style, including U.S. premiere of Carissimi's *Diluvium Universale;* also Gabrieli, Schutz, Cima. Merkin Concert Hall at 8. $7.50.

BERENICE LIPSON-GRUZEN, pianist. Beethoven, Ravel, Debussy, Prokofiev, Chopin. Alice Tully Hall at 8. $8.

GOLDEN FLEECE, LTD.—The Composers' Chamber Theatre in works by Robert Mitchell (world premiere), Weisgall, Hoy, Peaslee (world premiere). Open Gate, 401 E. 29th St. (691-6105), at 8. $6.

THOMAS GOULD, singer-songwriter. A blend of rock-n-roll, country swing, blues, and more, with other instrumentalists. Carnegie Recital Hall at 8. $6.

LIGHTHOUSE SINGERS/OPERA WORKSHOP—Works of Brahms, Thompson, and Mozart. The Lighthouse, 111 E. 59th St. (355-2200), at 8. Free.

ROBERT GALLAGHER, organist. Bach's works of the Weimar period. St. Paul's Chapel at Columbia U., Broadway and 116th St. at 8. Free.

RAY ALEXANDER SEXTET—Jazz. Bryant Park, 40-42nd Sts. and Fifth-Sixth Aves., at 12:15. Free.

DON OLIVER—American music. Rockefeller Center Exxon Park, 49th-50th Sts. west of Sixth Ave., at 12:30. Free.

KAREN RITSCHER, violist / **THOMAS LORANGO,** pianist. Community Church, 40 E. 35th St., at 8. Free.

NEW YORK CHORAL SOCIETY SUMMER SING, Richard Westenburg conductor. Bach's *Magnificat,* Vivaldi's *Gloria* and *Beatus Vir.* CAMI Hall, 165 W. 57th St. (873-0096), at 7:30. $4.

BROOKLYN COLLEGE, Conservatory of Music graduate recitals. At 4: pianist Hugo Alvarez. At 9: clarinetist Jeffrey S. Lance. Free.

BARGEMUSIC RESIDENT MUSICIANS—Dvorak's *Tiezetto for Two Violins and Viola* and Schubert's String Quartet, opus postumous in d. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

Friday, June 10

STEVE LAWRENCE/EYDIE GORME—Carnegie Hall at 8. $15-$30.

NEW YORK PHILHARMONIC, Horizons '83. Lukas Foss conductor; soprano Lucy Shelton, pianist Frederick Rzewski; Speculum Musicae, Donald Palma conducting, New York Choral Artists. Rochberg's *Imago Mundi,* Foss's Baroque Variations, Schwantner's *Sparrows,* Rzewski's *Le Silence des Espaces Infines.* Avery Fisher Hall at 8. $8.

INTERNATIONAL AMERICAN MUSIC COMPETITION FOR VIOLINISTS, preliminary auditions. 92nd Street Y, at 9:30. Free to listeners.

GOLDEN FLEECE, LTD.—See 6/9.

GOSPEL CONCERT—Alice Tully Hall at 7:30.

GAY MEN'S CHAMBER CHORUS—Songs by Thomas, Rorem, others. St. Joseph's Church, Sixth Ave. at Washington Pl., at 8. $6.

HANK DOUGHTY/RAY ABRAMS BIG BAND, playing Ellington; also Giant Steps. Symphony Space at 8. $5-$15.

JOHN FEELEY, Ireland's premier classical guitarist. Works by Bach, Giuliani, Robert Newell, Albeniz, and Feeley. CAMI Hall, 165 W. 57th St. (873-0096), at 8. $5.

LIGHTHOUSE SINGERS—See 6/9.

WILLENE BARTON, tenor saxophonist. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

SAMUEL REINER, cellist/**FRANCIS LINDQUIST,** pianist. Valentini, Brahms, and R. Strauss. Renee Weiler Recital Hall, Greenwich House Music School, 46 Barrow St. (242-477), at 8. Free.

JAZZ MAINSTREAM—Joe Turner, with Dave McKenna, pianist; Bob Wilber, soprano saxophonist and clarinetist; Warren Vache trumpetist and fluegelhornist; Major Holley and Oliver Jackson, bassists. NYU Loeb Student Center, 566 LaGuardia Pl. at Washington Square S. (598-3757), at 8. $7.

BRUCE WOLOSOFF, pianist. Lincoln Center Library, Bruno Walter Auditorium, at 4.

CLARISSA COFFEE, flutist. Conservatory of Music, Brooklyn College, graduation recital. At 8. Free.

JOHN SHAW QUINTET—Bryant Park, 40th-42nd Sts., Fifth-Sixth Aves., at 12:30. Free.

ASPEN WIND QUINTET, with guest artist Cipa Dichter, pianist. Beethoven, Carter, Nielsen, Barrows, and Gershwin. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

LYDIA DAVIS—Singer, songwriter presents autobiographical compositions. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

Saturday, June 11

STEVE LAWRENCE/EYDIE GORME—See 6/10.

GOLDEN FLEECE, LTD.—At 3 and 8. See 6/9.

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SPRING FESTIVAL OF INDIAN MUSIC, with vocalist-sitarist Sharmistha Sen. Music of North India. Alternative Museum, 17 White St. at 8. $6.

TAMMY WYNETTE—Waterloo Village Festival, Stanhope, N.J. (201-347-4700), at 8:30. $10, $12.

VIRG DZURINKO, jazz pianist. Plexus, 516 W. 25th St. (255-1963), at 9.

DEAN COOPER, pianist. Lincoln Center Library, at 2:30. Free.

JODY EBLING—Jazz music. Citicorp Market at 8. Free.

Sunday, June 12

STEVE LAWRENCE/EYDIE GORME—See 6/10.

GOLDEN FLEECE, LTD.—At 3 and 8. See 6/9.

MITCHELL YOUNG, baritone. Carnegie Recital Hall at 5:30. $8.50.

CONNECTICUT CHAMBER—Opera song recital. Merkin Concert Hall at 7:30. $5.

BRIAN HODEL, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

PIACERE TRIO—Mendelssohn, Haydn, Shostakovich. Metropolitan-Duane United Methodist Church, 201 W. 13th St. (243-5470), at 3. $4.

LYDIA DAVIS, singer, songwriter, guitarist. The Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

T.N. SESHAGOPALAN, with S.D. Sridhar and S. Rajarao. Vocal music of South India. Alternative Museum, 17 White Street (966-4444), at 6. $6.

INTERLUDYUM CHAMBER ENSEMBLE/NEW JERSEY COMPOSERS FORUM, Kevin Wood and Robert Pollack, pianists; Judith Otten, soprano. Pollack, Wood, Gilman, John David Earnest, George Anthiel, and others. Citicorp at noon. Free.

RALPH DORSEY ENSEMBLE, featuring Tina Fabrik. Jazz at the Dairy, Central Park west of the zoo at 65th St. (397-3156), at 1. Free.

JAZZ VESPERS—L.D. Frazier and Gospel Choir at 5. Donation. . . Haji Ahkba Quartet at 7. $3. Saint Peter's Church, Lexington Ave. at 54th St. (935-2200).

ROSEMARY GEORGE, soprano/**GERALD BROWN,** pianist. Poulenc, Brahms, Duparc, Turina. Manhattan Healing Arts Center, 386 Broadway (431-1372), at 3. $5.

CAPPELLA NOVA—Music of the late 15th Century Netherlands, including Obrchet's *Missa Salve Diva Parens* and Heinrich Isaac's *Choralis Constantinus.* St. Joseph's Church, 371 Sixth Ave. at Washington Pl., at 7:30. $7.

SANDRA GOODMAN, contralto/**GARY NORDEN,** pianist. *Brahms's Four Serious Songs,* Ravel's *Histoires Naturelles,* and songs on Elizabethan texts by contemporary composer Hundley. St. Michael's Recital Hall, 225 W. 99th St. (222-2700), at 3. $5.

KLEZMER CONSERVATORY BAND—Soulful Jewish village music; a revival of the traditional "shtetls" of Eastern Europe. Temple Ansche Schsed, 824 West End Ave. (749-7965), at 7. $9.50.

RUTH CAROLAN, *mezzo-soprano*/**JOHN CARTWRIGHT,** pianist. Berg, Liszt, Strauss. Church of the Epiphany, 1393 York Avenue at 74th St. (737-2700), at 2:30. $5.

Opera

NERONE, by Boito, in English. Amato Opera, 319 Bowery (228-8200). 6/11 at 7:30; 6/12 at 2:30. $7.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed., Thurs. $7-$12; Fri.-Sun. $7-$12.50. Thru 6/19: Friml's *Rose Marie.*

HALKA, by Moniuszko. In English. Bel Canto Opera, Victoria Bond conductor. Robert Wagner Jr. High School, 220 E. 76th St. (535-5231). 6/10, 11 at 7:30; 6/12 at 2:30. $7.50. $6.

THE MIKADO, with the New York Gilbert & Sullivan Players. Symphony Space, 6/11 at 3 and 8; 6/12 at 2 and 7. $7-$12.

THE TAMING OF THE SHREW, by Giannini and Fee. NYU University Theater, 35 W. 4th St. (598-3067). 6/10 at 8, 6/11 at 2. $7.50.

RIGOLETTO, by Verdi. Staged version, conducted by Alejandro Guzman. Regina Opera Theater, 1258 65th St., Brooklyn 6/11 at 8; 6/12 at 4. $6.

OPERATIC CONCERT—Vincent La Selva's New York Grand Opera Singers perform selections from Verdi operas. Department of Cultural Affairs, 2 Columbus Circle, (974-1150, ext. 48), 6/8 at 12:30. Free.

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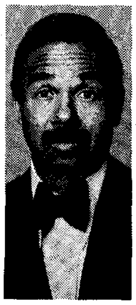

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MUSIC & DANCE

Dance

American Ballet Theatre
At the Metropolitan Opera House

THRU JULY 16—$8-$40. 6/6 at 8: *Airs, Pas de Deux, Jardin aux Lilas, Raymonda.* 6/7 at 8: *Apollo, Torso, Pas de Deux, Great Galloping Gottschalk.* 6/8 at 2: *Estuary, La Sylphide.* 6/8 at 8: *Pas de Deux, Follow the Feet, La Sylphide.* 6/9 at 8: *Torso, Pas de Deux, La Sylphide.* 6/10 at 8: *Interludes, La Sylphide.* 6/11 at 2: *Great Galloping Gottschalk, La Sylphide.* 6/11 at 8: *Interludes, La Sylphide.* 6/13 at 8: *Symphonie Concertante, Estuary, Billy the Kid.* 6/14 at 8: *Don Quixote (Kitri's Wedding).*

New York City Ballet
At the State Theater

THRU JUNE 26—$3-$30. 6/7 at 8: *Delibes Divertissement, Concerto for Two Solo Pianos, Serenade.* 6/8 at 8: *Delibes Divertissement, Glass Pieces, Tchaikovsky Piano Concerto.* 6/9 at 8: *Scotch Symphony, Agon, Vienna Waltzes.* 6/10 at 8: *Who Cares? Monumentum/Movements, Vienna Waltzes.* 6/11 at 2: *Delibes Divertissement, Afternoon of a Faun, Other Dances, Symphony in Three Movements.* 6/11 at 8: *Concerto for Two Solo Pianos, Davidsbündlertänze, Who Cares?* 6/12 at 1: *Scotch Symphony, Concerto for Two Solo Pianos, Tchaikovsky Piano Concerto.*

Other

MERCE CUNNINGHAM DANCE COMPANY, a new event each night with new music by John Cage, David Tudor, Martin Kalve, and Takehisa Kosugi. The Armory, 66th St. and Park Ave. (279-4200). 6/6-11 at 8. $10. Senior citizens and students $4.

ADRIENNE ALTENHAUS AND BETSY HULTON, two dances: *StressTest II* and *Breaking the Mood.* Performance Space 122, First Ave. and 9th St. (982-9148). 6/10-12 at 9. $6.

DANCERS AND CHARACTERS, Julie Finch, Linn Walker, Andrea Berman, Lisa Epstein, Katy Matheson, and Elliot Crown, in a concert. Cash Performance Space, 10 E. 18th St. (924-1665). 6/9-11 at 8:30. $5.

DANSPACE PROJECT, Contact Collaborations presents *Contact at 10th & 2nd,* improvisations and choreography. St. Mark's Church, Second Ave. and 10th St. (674-8112). 6/10-18 at 8:30, 6/19 at 3. $4.

HOLLY FAIRBANK & DANCERS, *Horizon Line,* with music by Scott Lehrer. Bessie Schöenberg Theater, 219 W. 19th St. (924-0077). 6/7, 14, 21, and 28 at 8. $6.

MARGARET FISHER—*The True and False Occult* and *The False and True Occult,* with music by Robert Hughes. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/9-12 at 8. $6.

EUGENE JAMES DANCE COMPANY—*Check It Out,* a chorodrama in honor of Valerie Bettis. Third Floor Studio, 440 W. 42nd St. (564-1026). 6/11, 12, 18, 19 at 8. $5.

BILL T. JONES AND COMPANY, two evenings of new company works. Paula Cooper Gallery, 155 Wooster St. (477-3580). 6/8 and 9 at 8. $5.

REBECCA KELLY DANCE COMPANY, series of lively outdoor performances. First is at Pier 11, near Gouveneur Slip, (431-8489). 6/9 at 1. Free.

NANCY MEEHAN DANCE COMPANY, a new work for five dancers, and the sextet from *Dreams of Leaves.* Marymount Manhattan College, 221 E. 71st St. (924-0077). 6/10-12; Fri., Sat. at 8, Sun. at 4. $7.

ISLENE PINDER BALINESE AMERICAN DANCE THEATRE, *Reflections,* a new group dance of memory, fantasy, and desire. Balinese American Dance Theater, 88 Franklin St. (925-4444). 6/11, 15, 18, 22, 25 at 8. $10.

KATHRYN POSIN DANCE COMPANY, premiere of *After Light,* with music by Richard Peaslee. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 6/13 and 20 at 8. $6.

RIVERSIDE DANCE FESTIVAL, Mary Anthony Dance Theatre presents Ross Parkes and Daniel Maloney. 6/9-11 at 8, 6/12 at 2. $6. Riverside Church, the Drive and 120th St. (864-2929). $6.

ROD RODGERS DANCE COMPANY, complete showing of major new works. Symphony Space, 95th St. and Broadway. 6/17 and 18 at 8. $6-$12.

BILLY SIEGENFELD AND DANCERS, a short early evening concert with three dances. Studio Theater, Thomas Hunter Hall, 930 Lexington Ave. (924-0077). 6/7-9 at 6:15. $2.

SPECIAL CONCERT, Martha Graham Dance Company, soloists from the Royal Danish Ballet, and Peter Martins, in a gala benefit evening. Carnegie Hall (903-9610). 6/8 at 8. $15-$75.

SILK BALLET COMPANY, choreography of Chen Min, a choreographer from China, with ten dancers from the Joffrey Ballet School. Martin Luther King Jr. High School, 66th St. and Amsterdam Ave. 6/11 at 8. Tickets at the door. $5.

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OTHER EVENTS

Happenings

A MILE OF MUSEUMS, those ten great museums along Fifth Ave., between 82nd and 106th Sts., will join forces for "Museum Mile" 6/7. Traffic will be closed along the Ave., 6-9, as El Museo del Barrio; the Museum of the City of New York, the International Center of Photography, the Jewish Museum, the Cooper-Hewitt Museum, the National Academy of Design, the Guggenheim, YIVO Institute for Jewish Research, Goethe House New York, and the Metropolitan Museum of Art will be open—free (MMA suggests admission). Street musicians, mimes, and dancers will help set the mood. Mayor Ed Koch and Commissioner for Cultural Affairs Bess Myerson will inagurate the festivities in a brief opening ceremony *at 6 at El Museo del Barrio, at 104th St.*

ON EXHIBIT—In Greenwich Village, the 104th Washington Square Outdoor Art Show will line the sidewalks surrounding Washington Sq., extending south to Houston St., north to 13th St., also on University Pl. and part of Fifth Ave... Brooklyn Botanic Garden will add *man-made renditions of nature to its* usual collections, 6/12, 10-6, at 1000 Washington Ave. (622-4433). *Paintings, photographs, and sculp*tures of horticultural and environmental subjects can be viewed and purchased at the fence over-looking the Cranford Rose Garden, which is in glorious full bloom... In Queens, old-fashioned crafts will be exhibited and demonstrated on the lawn of the County Farm Museum, 73-50 Little Neck Parkway, Floral Park 6/11, 11-4. Admission is free. Costumed participants will shear sheep in the orchard and demonstrate cooking in the colonial fireplace of the 18th century farmhouse... No places like homes? The Municipal Art Society and the Graduate School of CUNY are presenting "At Home in The City," a survey of the city's residential traditions from 19th century tenements and mansions to 20th century apartments and penthouses through historical prints, photographs, drawings,and specially prepared models. The exhibit is free and runs through 7/23 at the Society's Urban Center, 457 Madison Ave. at 51st St., 11-5... Or you can visit historic houses themselves, in a house tour of Clinton Hill in Brooklyn, 6/12, 1-5. The tour includes two mansions, seven houses (plus a carriage house), gardens, free refreshments, *a photo exhibit and an art exhibit. Fee is* $5; meet at the Caroline Ladd Pratt House, 229 Clinton Ave., between DeKalb and Willoughby Aves. or call 622-5525.

FAIRS AND FLEAS—Antiques, crafts, books, food, jazz, and games will be featured at the 10th and Stuyvesant Sts. Block Association Block Fair, 6/11, noon-7. Proceeds go toward the beautification of the neighborhood, particularly the triangle in front of St. Mark's Church... Performances, dance, music and food will liven up the downtown Franklin St. area during a block party there 6/11, noon-10. Call 966-7020 for details... A festival/flea market is being sponsored by the Chelsea and Greenwich Village nuclear disarmament groups, 6/12, 1-5, on 16th St., between Fifth and Sixth Aves... In Brooklyn, East New York will celebrate its annual street fair, 6/11 10-7 and 6/12, 11-6, on Van Siclen Ave. between Linden Blvd. and Wortman Ave. Music galore, childrens rides and games, and plenty of crafts and food will be on hand (649-7979).

BIG APPLE CIRCUS—Van Cortlandt Park, Bronx: 6/6, 6/7 at 11 and 7:30... Snug Harbor, S.I.: 6/18, 19 at 1 and 4; 6/20, 21, 22 at 11 and 18. Adults $6.50, $7.50; children $4.50, $6.50 (860-7320).

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

PUBLIC DRINKING FOUNTAINS—See examples of Victorian water fountains by bike, 6/12 at 1. Meet by the bellringer's monument, across from Macy's. (431-6637). Free.

YORKVILLE CATHOLIC-JEWISH COUNCIL—Tour various houses of worship, 6/12 at 1. Meet on the west side of Fifth Ave. at 65th Street. (472-3202). Free.

92ND STREET "Y"(427-6000), Lower East Side tour with Dr. Gerard Wolfe... Inside Brooklyn Heights with a stop for an Arabic lunch. Both tours on 6/12, $6.50. Reserve ahead.

BROOKLYN HEIGHTS, "Home of the Brooklyn Bridge." Tour with Musuem of the City of New York (534-1672). 6/12 at 1:30, meet on the steps of Borough Hall. $5.

FLUSHING INTERNATIONAL POTPOURRI—Explore and eat in this multi-ethnic Queens neighborhood. 6/11 at 12:30 p.m., call ahead to register (445-0020). $8.

SETON FALLS PARK, Bronx. Natural history tour with the Bronx County Historical Society (881-8900). 6/11 at 1:30, meet at 233rd St. and Seton Ave. $3.

COLUMBIA UNIVERSITY—with Adventure on a Shoestring (265-2663). 6/11 at 10, meet at NW corner of 116 St. and Broadway... 6/11 at noon, tour Inwood Hill Park, with emphasis on caves and old rock formations. Meet on SW corner of 58th St. and Seventh Ave. (or meet at 12:40 on NW corner of Broadway and 207th St.) Each tour, $5.

SEVENTH REGIMENT ARMORY, 67th and Park Ave. Tour Sundays and Tuesdays at 2. Call ahead to confirm (288-0200). Free.

MUNICIPAL ART SOCIETY TOURS—(935-3960). See New York's first theater district and the Rouse Company's plans for the South Street Seaport. 6/11, 6/12 at 2. Meet in front of City Hall. Reservations are required. $10.

PROMENADE MUSICALE, up Riverside Park. 6/9 at 6 p.m. Meet at 79th St. and Riverside Dr. and walk to Columbia University for an 8 p.m. Bach Organ Recital; with Friends of the Parks (861-9696). $1.

TOURS AND WORKSHOPS WITH THE URBAN PARK RANGERS—All are free. In the Bronx (548-7880): 6/12 at 1, shoreline investigation of Pelham Bay Park Twin Island. Meet at the north end of the boardwalk of Orchard Beach. Register ahead... In Brooklyn (856-4210): 6/12 at 1, see spring wildflowers such as cinquefoil and violets in Prospect Park. Meet at Grand Army Plaza under the arch... In Manhattan (397-3091): Every Sat. and Sun. at 11, parents and kids can tour the Central Park Children's Zoo; and at 2 p.m. on both days, tour the southern end. Meet at the Victorian kiosk near the southern entrance to the zoo. 6/12 at 2, a water tour of Central Park's northern end. Meet at the Vanderbilt Gate, 105th St. and Fifth Ave... In Queens (699-6722): 6/11 at 1, learn about horses by helping with the grooming and feeding of the Ranger's mounts. Meet at Cunningham Park, Radnor Rd. and 193rd St... On Staten Island (442-1304): 6/12 at 2, scavenger hunt in Cloves Lake Park. Meet outside zoo parking lot.

BRYANT PARK—Once Around the Park, a weekly tour covering history and art of this landmark park, behind the Library. Each Thurs., 12:30-1:30; meet at flower market, SE corner of 42nd St. and Sixth Ave. Free.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes. (204-1112) Meantime: 6/7 at 6, The Museum Mile, tour up to 12 museums. Meet on the west side of Fifth Ave. at 79th St. Free. 6/11 at 11, birdwatching at the Jamaica Bay Wildlife Refuge. Meet at Broad Channel station of "A" train. Call 522-2829. Free.

WILD-FOOD WALKS, with *"Wildman" Steven A.* Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 6/11, Monmouth Battlefield, N.J. 6/12, Cunningham Park, Queens. (291-6825 for meeting places.) $15.

NATURE WALKS—At Wave Hill, Independence Ave. and 252nd St. (549-2055), the Bronx: Greenhouse and gardens, each Sun. at 2:15; free... New York Botanical Garden. Sign language tour of the outdoor gardens for the hard of hearing. Meet at the information desk in the museum. (220-8700) 6/11 at 2:30. Free.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (507-8499), $3-$8. Away thru 6/9... 6/10 at 8:05; 6/11 at 7:35; 6/12 at 1:35 vs. Montreal. 6/13, 6/14, 6/15 at 7:35 vs. Chicago. **Yankees:** Yankee Stadium, Bronx (293-4300), $1.50-$9. 6/6 at 8, vs. Seattle. 6/7, 6/8 at 8, vs. Cleveland. Away through 6/16.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. (212-265-8600). $7, $12. Next home game: 6/19 at 2:30 vs. Toronto.

RACING—The thoroughbreds are at Belmont Park, Elmont, L.I., (641-4700). Daily ex. Tues. Post time 1, Sun. 1:05. $2... The trotters are at Yonkers Raceway, Westchester (914-968-4200), thru June 16. Daily ex. Sun., post time at 8; $2.25, $3.25.

Children

CARNIVAL DAY AT LINCOLN CENTER, Damrosch Park (234-4093). 6/9, 10-3; children can make 3-D hats and puppets, silkscreen, watch Russell the Clown, *and participate in* "Fuddlejig Flying." All events at this 10th Annual "Doo-it day" are free.

FRACTURED FABLES—A modern tale presented by the Not Ready for Video Players (765-1295) at the Greek Theater, 120 W. 28th St. 6/12 at noon and 7 p.m. $1., $3 for adults.

OFF CENTER THEATRE, at McBurney "Y", 23rd St. and 7th Ave. (929-8299). 6/6, 7, 8, 13 at 10:30: an updated version of Little Red Riding Hood; and at 1: "Frankenstein." $2.50.

PUPPET PLAYHOUSE—At Fireboat House Environmental Center, 90th St. on the East River. Sat. at 11 and 1 (879-3316). $2.50. 6/11: variety program with Judy Caden.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," Sat. and Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

AMAZING RAINBOWS—Performers are the young people of Children's Improv. Co., at 203 E. 88th St. (860-8679). Sat. at 3:30. $3, adults $3.50.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "The Three Little Pigs," Sat. and Sun. at 1:30. "Sleeping Beauty," Sat. and Sun. at 3; thru June. Reservations are a must (765-9540). $3.50.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun. at 3:30. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3; adults $4.50.

FUNZAPOPPIN MAGIC SHOW, with Professor Krazy and the Magic Genie. 6/12 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

KALEIDOSCOPE DANCERS—Greenwich House, 27 Barrow St. (598-3639). 6/11 at 2. $2; $3 for adults.

I NEVER SAW ANOTHER BUTTERFLY, a multimedia play about a concentration camp, by The Children's Acting Co. 6/12 at 7:30, at the Quaigh Theatre, 108 W. 43rd St. (860-3337). $3.; adults $5.

MAGIC ISLAND, an adaption of "The Tempest," by the Four Seas Players at Schimmel Center, Pace University (962-8231). 6/11 at 7; 6/12 at 4. $3, students, seniors and kids, $2.

PUBLIC LIBRARY PROGRAMS—*All free, but only* a sampling; call local branches for more... Yorkville branch, 222 E. 79th St. Picture-book hours: Wed. at 4, pre-schoolers; Tues. at 4, ages 5-7... Hudson Park branch, 10 Seventh Ave. So.: 6/7 at 10:30 and 4, three short films and "Anoup and the Elephant."

G.A.M.E.—*Manhattan Laboratory Museum,* 314 W. 54th St. (765-5904). Wed., Thurs., Fri., Sun., 1-5; Sat. 11-5. Weekend and holiday events, $2; adults $3. Weekdays, $1, $2. Special exhibit: "The Mystery of Time," clocks, watches, do-it-yourself areas, much more... 6/11 at 1 and 3: "The Tortoise and the Hare." Watch a rabbit, a turtle, and Merrill Altberg perform this tale. At 2 p.m., a film, "The Mime and the Minotaur."

STATEN ISLAND CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Tues.-Fri. noon to 5. 50 cents, adults $1. Special exhibit: "Soundtracks" show on sound and music. 6/11 at 1:30, Soundplay. Kids can create and listen to "soundstories" with Eva Goetz. 6/12 at 1:30, the YMCA Dance Ensemble perform modern dance.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. Visit the Greenhouse, where a springtime display of flowers and plants is featured. Special exhibit: "Discover Dolls: Reflections of Ourselves"; 300 international favorites. 6/9 at 3, 6/11 at 11: slides of porpoises and humpback whales.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reed Sts., 349-5566. Dress opt. French. Spcls: carré d' agneau persillade, sauté de veau au chanterelle, feuillete de fruit de mer. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, MC, V.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

EVERYTHING YOGURT—1 Coenties Slip, 635-3800. Casual. American. Spcls: frozen yogurt, vegetarian sandwiches, hot casseroles, cold vegetable & pasta salad. Open for B & L Mon.-Fri. 6 a.m.-6 p.m., Sat. 10-4. Closed Sun. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: fettuccine with scallops, mushrooms and prosciutto, duckling in green peppercorn sauce, fresh vegetables in white wine with Chinese noodles. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Classical guitarist Br Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, chicken, Omen noodles. Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(I-M)** AE.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. **(M)** AE, MC, V.

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE DOMEL—13 Eighth Ave., nr. 12th St., 929-7553. Casual. Venetian-Northern Italian. Spcls: pasta with wild mushrooms, roast duck with cognac, port & gooseberry sauce, carpaccio Cipriani style. Res. sug. Tea & sandwiches Tues.-Sun. 3-5:30. D Tues.-Sun. 5:30-midnight. Closed Mon. **(M)** AE.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5-midnight, Thurs. to 2 a.m., Fri.-Sat. 4-4 a.m., Sun. 4-2. Dancing and ent. Thurs-Sun. **(I)** AE, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA CHAUMIERE—310 W. 4th St., 741-3374. Casual. French bistro/brasserie. Spcls: marinated steak of lamb grilled with French herbs, baby bay scallops in saffron sauce, jumbo shrimps with provençale sauce. Res. sug. D only 6-11 daily. S Sun.-Thurs. to 2 a.m., Fri.-Sat. to 4 a.m. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(I)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

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FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. *Private parties for 25.* Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Ent. Mon.-Sat. 5:30-1. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West**—246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. **Tuesday's '76'** — 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

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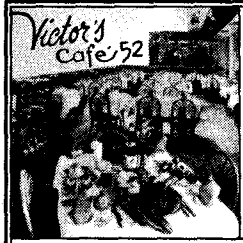

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RESTAURANT DIRECTORY

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francese. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper au sel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 5:30-midnight. **(M)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jackets required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

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CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HEMINGWAY'S—58 E. 56th St., 688-9530. Casual. Continental-French. Spcls: roast duck with fruit glaze, steak au poivre, fresh pasta Alfredo. Res. sug. L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-Sun. 11:45-4:30. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: *noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne.* Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RICH AND FAMOUS—227 E. 45th St., 986-6085. Dress opt. Hunan-Shanghai-Peking-Szechuan. Spcls: orange beef, seafood combination, chicken & shrimp Szechuan style. Res. sug. Open daily 11:30 a.m.-11 p.m. Pianist nightly 7-10. Private parties. **(I)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. *Tatami & western style rooms. Sushi & tempura bars.* Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRACY'S—994 First Ave., bet. 54th & 55th Sts., 888-0018. Jackets required after 6. French. Spcls:

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loin of lamb stuffed with lamb mousseline, medallions of pork with blackpepper and orange, veal chop with sun-dried tomatoes. Res. sug. Br Sun. noon-3:30. D Mon.-Sat. 6-midnight, Sun. to 10:30. Ent. nightly. **(M)** AE, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraiche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m. Pianist George Feyer 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-12:30 a.m., Fri.-Sat. to 1:30, Sun. 2-12:30 a.m. **(M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, Caribbean ribs with West-Indian sauce, fresh fish daily. Res. sug. Open Mon.-Fri. 11:30 a.m.-2 a.m., Sat. 5-4 a.m. Bar til 4 a.m. nightly. Private parties for 300. **(M)** AE, CB, DC, MC, V.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat. 3-11:30. Pre-theater D 5-9. Closed Sun. **(M).** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1-2 hrs. later. **(I-M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I-M)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. **(I-M)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medallions of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L & D. Private parties for 100. Closed Sun. **(E)** AE, DC.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 *Rockefeller Plaza,* 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE, CB, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Arnie Grant Quartet for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B

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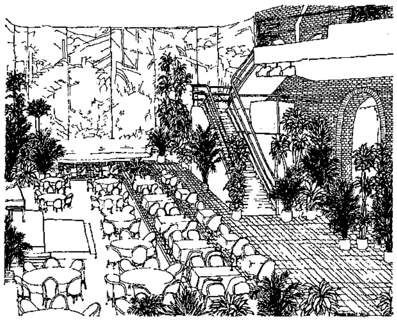

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REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pretheater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6:30-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. L Tues.-Fri. noon-3. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Singer-pianist Berri Blair, Tues.-Sat. 8-1. **(M-E)** AE, DC.

DIVA—306 E. 81st St., 650-1928. Dress opt. Northern Italian. Spcls: sautéed scampi, broiled veal chop, pasta Diva. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA FOLIE—21 E. 61st St., 765-1400. Jacket required. French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Pianist-singer Mon.-Sat. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: fresh Dover sole, charcoal broiled breast of duck, soft shell crabs. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: noisette of veal with morels, Dover sole filled with crabmeat & lobster sauce. Res. sug. B daily 7-noon. L & D noon-2 a.m. Br Sun. noon-5. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose; la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V

QUO VADIS—26 E. 63rd St., 838-0590. Formal. French. Spcls: mousse of salmon, rack of lamb, veal chop Normande, souffle of crab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, *shrimp in beer batter with orange mustard sauce,* roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. *Formal. Continental. Spcls: pasta, fresh* Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

AMSTERDAM CAFE—1207 Amsterdam Ave., bet. 119th-120th Sts., 662-6330. Casual. American-Continental. Spcls: steaks, veal, seafood. Res. sug. L Mon.-Fri. 11:30-4. Br Sat.-Sun. 11:30-4. D daily 5-1 a.m. **(I-M)** AE, CB, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0440. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NIKKI & KELLY—359 Columbus Ave., at 77th St., 724-2100. Casual. American-Regional. Spcls: San Francisco cioppino, Wellfleet oysters, barbecued ribs. Res. sug. L Mon.-Sat. 11-4. D daily 6-midnight. S Fri.-Sat. midnight-2 a.m. Br Sun. 11-4. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, *roast suckling pig, paella, shredded beef Cubana.* Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal francais, chicken cardinale, filet of sole meunière. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. **(M)** AE, CB, DC, MC, V.

Queens

DAZIE'S—Sunnyside, 39-41 Queens Blvd., 786-7013. Casual. Italian. Spcl: veal armando. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Thurs. 4-11, Fri. to midnight, Sat. 2-midnight, Sun. 2-11. Complete L & D. Ent. Fri.-Sun. eve. Free parking. **(M)** AE, CB, DC, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I)** AE, DC, V.

THE SEAHORSE—89-01 37th Ave., Jackson Heights., 424-0839. Dress opt. South American Seafood. Spcls: seafood cazvela. Open Wed.-Mon. 3-midnight. Closed Tues. **(E)** AE.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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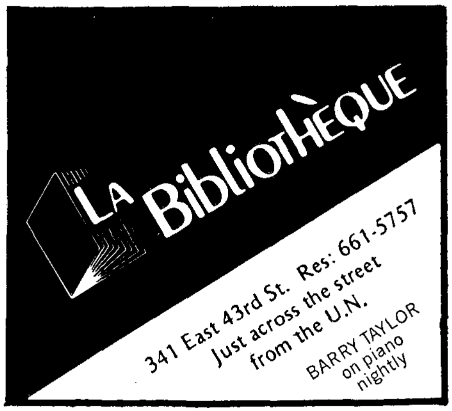
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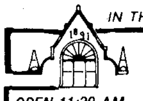
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NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 6/10, 11, The John Hicks Quartet. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 6/6, Ric Franks Quartet; Vinny Branchi Quartet. 6/7-12, Jean Carn. 6/13, Sudan Baronians Taksin; Armen Donelian Trio. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 6/10, 11, The Crystals; The Marvelettes; Reparata and the Delrons; New York City Swing. 6/14, Papa John Creach. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Thru 6/25, folk singer Oscar Brand and his Trio, Tues.-Sat. at 9 & 11:15. Sun.-Mon. bassist-singer Jay Leonhart with Mike Renzi on piano. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0175. Mon., Irish Sessions. 6/11, Charged Particles. 6/18, The Jumbo String Band. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 6/6, 13, Bob Wilber and the Bechet Legacy. 6/7-11, 14-18, Balaban & Cats. 6/12, The Harold Ashby Quartet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 6/7-12, Ernestine Anderson and Mark Murphy in *The Great American Song Stylists,* nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 6/8, Tex Rabinowitz; Johnny Seaton. 6/11, Ramblin Jack. 6/15, The Dream Syndicate. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Every Sun. from noon-3, pianist Brooks Kerr. 6/7, 8, Danny Mixon. 6/9-11, Carmen Lundy. 6/12-15, Hugh Lawson & Calvin Hill. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Mike Campbell. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Jack Fragomeni Trio with Alicia Sherman. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Woldin Trio. play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus dancing. 6/10, 11, Frequency. Music starts at 9:30. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 6/7-11, 14-18, pianist Jimmy Rowles with Michael Moore on bass. Sun.-Mon. Junior Mance with Marty Rivera. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 6/7, 14, Andrew Cyrille Quartet. 6/8-12, The Nat Adderly Quintet. 6/15-19, The Tommy Flanagan Trio. AE, MC, V.

MARTY'S—Third Ave., at 73rd St., 249-4100. 6/6-18, Tom Chapin, Mon.-Thurs 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 6/11, Steve Allen and his 15-piece orchestra, Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band and the Hi Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Ace In the Hole Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

SCOTT'S ON TENTH—130 Tenth Ave., at 18th St., 675-5604. Restaurant/jazz club. 6/7-9, Esther Blue. 6/10, 11, 17, 18, singer-pianist Audrey Blandings with Walter Blandings on bass. Tues.-Thurs. from 8, Fri.-Sat. from 10. AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 6/6, Ed Palermo Big Band. 6/7, Dave Friedman; Horace Arnold, Bill O'Connell, Alex Foster. 6/8, Connie James. 6/9-12, Cedar Walton with Billy Higgins, Curtis Fuller, and others. 6/14, Bobby Broom. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 6/7, The Cosmic Flu. 6/8, Pepetides. 6/9, Cody Lee and Walk. 6/10, The Mystics. 6/11, Lunatune. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 6/6, 13, Gil Evans Orchestra. 6/7-11, Hannibal Marvin Peterson; The Sunrise Orchestra. 6/12, Ken Werner Quartet. 6/14-18, Eddie Harris Quartet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 6/7-11, Sandra Reaves-Phillips sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

TOP OF THE GATE—Bleecker & Thompson Sts., 982-9292. Singer Nacha Guevara Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 7:30. No credit cards.

TRAMPS—125 E. 15th St., 777-5077. Sun., Mon., Rhythm and blues singer-pianist Escoritá. Wed.-Sat., blues singer Cedel Davis. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 6/6, Mongo Santamaria with jazz soloist Dizzy Gillespie. 6/10,11, Ronald Shannon Jackson; Arthur Blythe Group. 6/13, Ray Barretto with Woody Shaw. Shows at 10 & midnight. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 6/7-12, George Coleman Quintet. 6/14, 15, Red Rodney Quartet. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 6/7-12, pianist-singer Mose Allison. 6/14-19, Flip Phillips with Milt Hinton and Cal Collins. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 6/6-11, 13-18, Benny Waters Band. 6/12, Dick Katz with Benny Waters. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 6/6-11, pianist James Williams with Rufus Reid on bass. Sun. at 8:30, guitarist Joe Beck with Michael Moore on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 6/6, Dixie Doughboys. 6/7, Elaine Caswell Band. 6/8, Al Craven and the Toasters. 6/9, Swing Fever. 6/10, 11, Soozie and Great Balls of Fire. 6/12, Joyce Leigh Bowden and the Raindrops. 6/13, Blackwater. 6/14, Johnny Jake Band. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. 6/7, Buddy Guy and Jr. Wells. 6/9, Jerry Jeff Walker and the Lost Gonzo Band. 6/10, 11, Horse Opra; Blue Angels. 6/13, 14, Dr. John and Tracy Nelson. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470 Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 6/7-11, comedian Pee Wee Herman. Shows Tues.-Thurs. at 9, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and J.J. Wall. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 6/6-11, Dennis Blair, Crazy Frankie Pace, and Geoff Justice, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase with m/c Hiram Kaston AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Dana Lorge. Closed Sun. AE, CB, DC, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 7/4, trumpeter Jonah Jones and his Quartet, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

LE ONDE—160 E. 48th St., 752-0200. Split-level supper club. Pianist-composer Irving Fields with Earl Manning on bass, Mon.-Fri. from 7:30, Sat. from 8. AE, DC, MC, V.

MAGIQUE—1110 First Ave., at 61st St., 935-6060. Nightclub featuring dazzling video and light shows, rock and roll bands, and theme parties, Wed.-Sat. from 10 p.m. to 4 a.m. AE.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. 6/11, Carmen McRae with Stan Rubin Orchestra. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 6/7-10, Gato Barbieri. 6/11, Loremil Machado and Sarava Bahia Band. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Peter Gerardi Duo & the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. Theater/Cabaret Room: Singer Sophie MgCina, Wed.-Sat. at 6:30. Singer-pianist Robert Kraft appears Thurs. at 9, Fri.-Sat. at 9 & 11. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. Hector de San Juan and his *Latino Royalle Revue* featuring Donna Caroll, Ed Vachan and dancers. Shows Sun., Tues.-Fri. at 9:30 & 11:30, Sat. 8:30, 11:30 & 1:30. Dancing to the Chateau Madrid Orchestra. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

DIONYSOS II—208 W. 70th St., 496-6400. An exciting new revue starring singer Shlomo Haviv, belly dancer Karizma, and the Joe Cavalier dancers. Three shows nightly beginning at 8:30. The Dionysos II Orchestra for dancing between and after shows. AE, CB, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 6/10, 11, singer Neva Small. 6/13-18, comedian-impressionist Charles Pierce. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Kathryn McAteer, Bebe Neuwirth, Michon Peacock, Richard Ryder, and Sarah Weeks, Thurs. at 8, Fri. & Sat. at 8 & 10:30. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, singer Bill Schustik. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway,* a musical comedy satire. Sun. & Mon. at 11, *Corkscrews!*-revue. AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to *A Musical Tour Through New York City* with Julie Miller and Jewel in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra with Buddy Smith, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Tues.-Thurs. at 10:30, Fri.-Sat. 9 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross sings Cole Porter, every Wed.-Sat. from 9-2 a.m., Sun. from 8:30. AE, CB, DC, MC.

BERKSHIRE PLACE—21 E. 52nd St., 753-5800. The Rendez-Vous: Singer-pianist Irene Hartfield performs Tues.-Sat. from 8-1 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 6/25, Bobby Short accompanied by Beverly Peer and Robbie Scott, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-10. Pianist-composer Earl Rose plays Tues. Singer Larry Stuart, Mon.-Sat. from 10-1 a.m. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow. **Sybils:** Thru 6/11, the Steve Rossi Las Vegas Revue,

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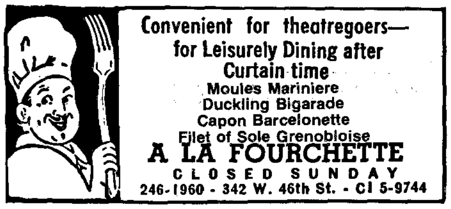

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PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Arnie Grant Quartet, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Thru 6/25, *Paradise on Ice* (ice revue), Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 7/2, John Gabriel and Dana Valery in *This Must Be Love—a Rodgers & Hart Affair,* Mon.-Wed. at 9:30, Thurs.-Sat. 9:30 & 11:30. **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Thru 6/18, The Glen Covington Trio, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-1:30. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **The Hideaway:** Singer-pianist George Feyer Tues.-Sat. 9-1 a.m. **Cocktail Terrace:** The Michael Favata Trio plays Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Elegant continental restaurant. Mon.-Wed. from 8, pianist Nancy Winston. Thurs.-Sun., pianist Amy Duncan. AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer-pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

ANDREW WILLIAM—1340 First Ave., at 72nd St., 570-0060. Restaurant/piano bar with Bobbie Miller playing Tues. & Wed. from 7 p.m. Steve Glantz takes over Thurs.-Sat. AE, CB, DC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Ellis Larkin, Mon.-Fri., 9-midnight. AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** Singer-pianist Berri Blair plays Tues.-Sat., 8-1 a.m. AE, DC.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** Cabaret/piano bar. 6/6, 13, Mr. Ruby Rims. 6/7, 14, Old Friends. 6/8, 11, Dejie Johnson; Laura Roth. 6/12, Michael McAssey; Allan Lozito. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 6/6, 13, Island Swing; Judy Powers. 6/7, 14, Tina Cernaro; Judy Quay. 6/8, Kate Kane; Don Carroll. 6/9, Carol Bunis; Kevin McGuire. 6/10, Deb Howard; Andre Montgomery. 6/11, Keith Christopher. 6/12, Justin Ross; Pat Tortoricci. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 6/6, 12, 13, Brooks Kerr. 6/7-11, 14-18, Dick Wellstood. AE.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9. Mon.-Tues. Carol O'Shaughnessy Wed.-Sun. Houston Allred. AE, DC, MC, V.

RACHEL'S—25 Hudson St., 334-8155. Singer-pianist Stephane Donet performs Tues.-Thurs., Sun. 7:30-midnight, Fri.-Sat. to 1 a.m. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Dan Riddle at the piano. Thurs., Richard Kaplan. Fri., George Ziskand. Sat., singer-pianist Steve Pally. Music from 8:30. AE, DC, MC, V.

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RADIO HIGHLIGHTS

Wed., June 8

2:06/WQXR-AM/FM—Haydn: Trumpet Cto in E-Flat.

3:00/WNCN—Sibelius: Sym #7 in C, Op. 105 (Karajan).

WNYC—Towards a new electronic music: Musica Elettronica Viva, David Behrman, others.

4:00/WNCN—J.C. Bach: Sym in E, Op. 18, #5 (Jones).

5:00/WNCN—Loeillet: Flute & Harp Sonata in E (Larriue, Mildonian).

5:06/WQXR-AM/FM—Menotti: Amahl and the Night Visitors: Shepherd's Dance.

6:00/WNCN—Kodály: Dances of Galanta (Kertész).

6:30/WNYC—Hanson: Sym #4 (Hanson).

7:00/WNCN—Schumann: Andante & Variations for 2 Pianos, 2 Cellos, & Horn, Op. 46 (Burge, Freeman, Sylvester, Katz, Yancich).

8:06/WQXR-AM/FM—Schumann: Cello Cto in a, Op. 129.

9:00/WNCN—Franck: Symphonic Variations for Piano & Orch (Curzon/Boult).

WNYC—Beethoven: Cto #2 (Giulini). Simulcast with WNET-TV.

10:00/WNCN—Schubert: Sym #4 in c "Tragic" (Sanderling).

WNYC—Beethoven: Sym #3 in E, Op. 55 "Eroica" (Bernstein). Simulcast with WNET-TV.

11:00/WNCN—Mozart: Violin & Piano Sonata in C (Szigeti, Horszowski).

Thurs., June 9

2:06/WQXR-AM/FM—Prokofiev: Piano Cto #2 in g.

3:00/WNCN—Britten: Canticle 3, Op. 55: Still Falls the Rain (Pears, Tuckwell, Britten).

4:00/WNCN—Schubert: Rondo for Piano 4 Hands in A, Op. 107 (Rohmann, Schiff).

5:00/WNCN—Leclair: Violin & Piano Sonata in D, Op. 9, #3 (Jodry, Delvallée).

6:00/WNCN—Mozart: Piano Sonata #17 in D (Schiff).

6:30/WNYC—Ellington: Perdido.

7:00/WNCN—Nielson: The Mother, Op. 41: 3 Pieces (Western Jutland Chamber Ensemble).

7:06/WQXR-AM/FM—Mozart: Qt in D for Flute & Strings.

8:00/WNCN—Telemann: Cto for Recorder, Flute, Strings, & Continuo in e (Stivín, Válek/Munclinger).

WNYC—Handel: "Oh, Had I Jubal's Lyre" & "Care selve" (Chamber Music Society of Lincoln Center).

8:06/WQXR-AM/FM—Sibelius: En Saga.

10:00/WNCN—Bartók: 4 Pieces for Orch, Op. 12 (Ormandy).

WNYC—Finzi: Before & After Summer (Tear, Case, Ferguson).

11:00/WNYC—Dallapiccola: Sonatina Canonica on Paganini Caprices (Maximilien).

Fri., June 10

2:06/WQXR-AM/FM—Tomasek: Piano Cto #1 in C, Op. 18.

3:00/WNCN—Prokofiev: Qt #1, Op. 50 (Novak String Qt).

WNYC—Foss: A Parable of Death.

4:00/WNCN—Bach: English Suite #2 in a (Argerich).

5:00/WNCN—Nielsen: Sym #3, Op. 27 "Sinfonia Espansiva" (Schmidt).

5:06/WQXR-AM/FM—Ravel: Empress of the Pagodas from Mother Goose.

6:00/WNCN—Schumann: Piano Cto in a, Op. 54 (Arrau/C. Davis).

6:30/WNYC—Segovia: The Bach Chaconne.

7:00/WNCN—Albinoni: Adagio for Organ & Strings in g (Rolla).

7:30/WNYC—Schubel: Joyeux Noel for Clarinet & Cello (Blustine, Moore).

8:00/WNCN—Bach: Cantata "Peasant" (Varady, Fischer-Dieskau/Marriner).

8:06/WQXR-AM/FM—Mozart: Sym #33 in B-Flat.

9:00/WNCN—Poulenc: Cto for 2 Pianos in d (Whittemore, Lowe/Dervaux).

9:06/WQXR-AM/FM—Tchaikovsky: Violin Cto in D (Perlman).

10:00/WNYC—Barber: Prayers of Kierkegaard (Capone/Mester).

11:00/WNCN—Mozart: Piano Qt in g (Rubinstein/Guarneri String Qt).

Sat., June 11

10:06 a.m./WQXR-AM/FM—Salieri: Flute & Oboe Cto in C.

11:00 a.m./WNYC—Canteloube: Songs of the Auvergne (Davrath, de la Roche).

12:00/WNCN—Czerny: Variations on a Theme from La Sonnambula (Slater).

1:00/WNCN—Coates: London Suite (Fennell).

WNYC—Mahler: Sym #1 "The Titan" (Mehta).

1:06/WQXR-AM/FM—Wagner: Tristan und Isolde (Vickers, Martin, Denize, Nimsgern, Sotin/Leitner).

2:00/WNYC—Debussy: Nocturnes (Barenboim).

3:00/WNCN—Telemann: Suite for Viola da Gamba & Strings in D (Wallfisch/Faerber).

5:00/WNCN—Haydn: Sinfonia Concertante in B-Flat, Op. 84 (Accardo).

6:00/WNCN—R. Strauss: Horn Cto #1 in E-Flat, Op. 11 (Jones/Ormandy).

6:30/WQXR-AM/FM—Wolf: Morgenhymnus for Mixed Chorus & Orch.

7:00/WNCN—Debussy: Ariettes Oubliées (Ameling, Baldwin).

8:00/WNYC—Lutoslawski: Musique Funèbre (Lutoslawski).

9:00/WKCR—Opera Topics: Erich Leinsdorf, featured guest.

WNCN—Lehár: Merry Widow (Harwood, Stratas, Kollo, Hollweg, Kelemen/Karajan).

9:06/WQXR-AM/FM—Chopin: Piano Cto #2 in f.

11:00/WNYC—New Sounds: Richard Horowitz's "Eros in America."

Sun., June 12

10:06 a.m./WQXR-AM/FM—Gounod: Sym #2 in E-Flat.

11:00 a.m./WNYC—Chavez: Piano Cto (List/Chavez).

12:00/WNCN—Ries: Piano Cto #3 in c-sharp, Op. 55 (Blumenthal/Guschlbauer).

WNYC—Schumann: Kreisleriana (Egorov).

1:00/WNCN—Chopin: Piano Cto #2 in f, Op. 21 (Pogorelich).

3:00/WNCN—Bruch: Violin Cto #3 in d, Op. 58 (Accardo/Masur).

3:06/WQXR-AM/FM—Lutoslawski: Cto for Orch (Mehta).

4:00/WNCN—Rust: Piano Sonata in f-sharp (Kann).

5:00/WNCN—Handel: Royal Fireworks Music (Kubelik).

6:00/WNCN—Tansman: Bassoon & Piano Sonata (Sonstevold, Knardahl).

7:00/WNCN—Stravinsky: Violin Cto in D (Oistrakh/Haitink).

WNYC—American Popular Singers: Julius La Rosa.

8:00/WNYC—Mendelssohn: Sym #4 in A "Italian" (Shelton/Slatkin).

8:06/WQXR-AM/FM—Verdi: Ernani (Sass, Miller, Kovats/Gardelli).

10:00/WNCN—Grieg: Piano & Violin Sonata #3 in c, Op. 45 (Gertler, Farnadi).

Mon., June 13

2:06/WQXR-AM/FM—Barber: Essay for Orch, Op. 12.

3:00/WNYC—Elgar conducts Elgar.

4:00/WNCN—Mozart: Qnt in E-Flat (Gérecz, Lesueur, Grumiaux Trio).

5:00/WNCN—Mendelssohn: Violin Cto in e, Op. 64 (Suk/Ancerl).

5:06/WQXR-AM/FM—Elgar: La Capricieuse, Op. 17.

6:00/WNCN—Chávez: Sinfonia de Antigona (Chávez).

7:00/WNYC—Purcell: Fantasias for Viols (Concentus Musicus).

7:06/WQXR-AM/FM—Mozart: Adagio-Allegro assai from Serenade #7 in D.

8:00/WNYC—Britten: Variations on a Theme by Bridge (Vlach).

8:06/WQXR-AM/FM—Tchaikovsky: Variations on a Rococo Theme, Op. 33.

9:00/WNCN—Wagner: Götterdämmerung, Acts II-III (Jung, Jones, Hübner, Mazura, Altmeyer/Boulez). Simulcast with WNET-TV.

9:06/WQXR-AM/FM—Barber: Adagio for Strings (Ormandy).

10:00/WNYC—Dunstable: Secular Music (Stevens).

11:00/WNYC—Tippett: String Qt #3 (Lindsay).

Tues., June 14

2:06/WQXR-AM/FM—Beethoven: Sym #1 in C, Op. 21.

3:00/WNCN—Hindemith: Viola Cto "Der Schwanendreher" (Benyamini/Barenboim).

4:00/WNCN—Tailleferre: Violin & Piano Sonata in c-sharp (Roche, Freed).

5:06/WQXR-AM/FM—Handel: Largo from Zerxes.

6:00/WNCN—Shostakovich: Piano Trio #2 in e, Op. 67 (Shostakovich, Oistrakh, Sadlo).

6:30/WNYC—Hindemith: Symphonic Metamorphosis (Vogel).

7:00/WNCN—Grieg: Lyric Suite, Op. 54: March of the Dwarves (Bernstein).

7:06/WQXR-AM/FM—Vivaldi: Cto in c for Recorder & Strings.

8:00/WNCN—Bach: Brandenburg Cto #4 in G (Leonhardt Consort).

8:06/WQXR-AM/FM—Dvorák: Cello Cto in b, Op. 104.

9:00/WNCN—Poulenc: Song Cycle "Tel Jour, Telle Nuit" (Gedda, Baldwin).

11:00/WNYC—Rachmaninoff: Cello Sonata (Shapiro/Wild).

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S **SHOWTIME** 212-880-6600
N **UPTOWN** 212-942-7200
W **WOMETCO (WHT).** 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Twenty-Minute Workout
H Wed,Mon/Lonely Dorymen
Thu/**Movie:** Popeye
Tue/**Movie:** The Amazing Captain Nemo
S Wed/Dottie West

6:30
2 News
4 Early Today
5 Groovie Goolies
11 Wed-Fri/Adventures of Mr. Magoo
Mon,Tue/Tom & Jerry
H Fri/Lost in Death Valley
S Thu/C.B. Heroes
Mon/Sophie Minds the Store
Tue/Bugs Bunny's 3rd Movie

7:00
2 News
4 Today
5 Bugs & Porky
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
H Wed/Lost in Death Valley
Mon/Video Jukebox
S Wed/Ida Makes a Movie
Fri/Fractured Flickers
Mon/C.B. Heroes

7:30
5 Popeye
9 Jim Bakker
11 Pink Panther
H Fri/Elton John
Mon/Red Skelton's Funny Faces
S Wed/**Movie:** Looker
Thu/Short Picks
Fri/**Movie:** Cloud Dancer

8:00
5 Spiderman
11 Superfriends
H Wed/Fraggle Rock
Thu/**Movie:** Raggedy Man
Tue/**Movie:** Popeye
S Thu/**Movie:** Deathtrap
Mon/**Movie:** Woman Chases Man
Tue/**Movie:** Tragedy of a Ridiculous Man

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.J. Report
11 Tom & Jerry
H Wed/**Movie:** Jimmy the Kid
Fri,Mon/**Movie:** Safari 3000

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
9 Straight Talk
11 Great Space Coaster

9:30
2 Jokers Wild
5 My Three Sons
11 Mon-Thu/Flipper
Fri/Insight
S Wed,Fri,Mon/Aerobicise

10:00
2 $25,000 Pyramid
4 Facts of Life
5 Welcome Back Kotter
9 Romper Room
11 Civic Programming
H Wed/Bugs Bunny's 3rd Movie
Thu/**Movie:** If You Could See What I Hear
Fri/**Movie:** Author, Author
Mon/**Movie:** The Corn Is Green
Tue/**Movie:** The Last Chase
S Wed/**Movie:** Tip on a Dead Jockey
Thu/**Movie:** The Barretts of Wimpole Street
Fri/**Movie:** Two Weeks With Love
Mon/**Movie:** Joy in the Morning
Tue/**Movie:** Summer Holiday
W Wed/**Movie:** Poltergeist
Thu/**Movie:** The Woman Next Door
Fri/**Movie:** Partners
Mon/**Movie:** I'm Dancing As Fast As I Can
Tue/**Movie:** Smokey and the Bandit

10:30
2 Child's Play
4 Sale of the Century
5 All in the Family
7 Card Sharks

11:00
2 Price Is Right
4 Wheel of Fortune
5 Tom Cottle
7 Love Boat
9 News
11 Candid Camera

11:30
4 Dream House
5 Midday
9 You Asked For It
11 Odd Couple
H Wed/**Movie:** The Last Chase
Mon/Bugs Bunny's 3rd Movie

12 **NOON**
2 Tattletales
4 Battlestars
7 Family Feud
9 News
11 Rhoda
H Thu/**Movie:** The Terry Fox Story
Fri/**Movie:** The Last Chase
Tue/Elton John
S Wed/**Movie:** Tragedy of a Ridiculous Man
Thu,Mon/Perfectly Frank
Fri/**Movie:** Wilderness Family
Tue/**Movie:** Poltergeist
W Public Affairs

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 News
W Vegetable Soup

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** She's Back on Broadway (1953). Virginia Mayo, Frank Lovejoy.
Thu/**Movie:** Francis Joins the Wacs (1954). Donald O'Connor, Julie Adams.
Fri/**Movie:** Suspicion (1941). Cary Grant, Joan Fontaine.
Mon/**Movie:** Cry of the Penguins (1973). Hayley Mills, John Hurt.
Tue/**Movie:** The Man From Colorado (1948). Glen Ford, William Holden.
11 700 Club
H Mon/Video Jukebox
Tue/**Movie:** The Outlaw Josey Wales
W Wed/**Movie:** Southern Comfort
Thu/**Movie:** Smokey and the Bandit
Fri/**Movie:** Some Kind of Hero
Mon/**Movie:** Days of Heaven
Tue/**Movie:** Partners

1:30
2 As the World Turns
H Wed/**Movie:** Caveman
Mon/**Movie:** The Terry Fox Story
S Mon/Ida Makes a Movie

2:00
4 Another World
5 Make Room For Daddy
7 One Life to Live
11 Mon-Thu/Magic Garden
Fri/Big Blue Marble
H Thu/**Movie:** Oh, God!
Fri/Elton John
S Wed,Fri,Mon/Aerobicise
Thu/**Movie:** Deathtrap
Tue/**Movie:** Tragedy of a Ridiculous Man

2:30
2 Capitol
5 Popeye
11 Krofft Superstars
S Wed/**Movie:** Poltergeist
Fri/Dottie West
Mon/**Movie:** Woman Chases Man

2:45
W Tue/**Movie:** Endless Love

3:00
2 Guiding Light
4 Fantasy
5 Hanna Barbara
7 General Hospital
9 Ironside
11 Tom and Jerry
H Wed/**Movie:** Jimmy the Kid
Fri/**Movie:** Safari 3000
W Wed/**Movie:** Sunday Too Far Away
Thu/**Movie:** The Deep
Fri/**Movie:** Duet for Four
Mon/**Movie:** I Miss You Hugs and Kisses

3:30
5 Bugs & Porky
11 Scooby Doo
H Mon/Red Skelton's Funny Faces
Tue/**Movie:** Popeye
S Fri/Fractured Flickers

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Little Rascals
7 Edge of Night
9 Wed-Fri/In Search Of
Mon/**Movie:** The New Centurions (1972). George C. Scott, Stacy Keach.
Tue/**Movie:** The Great Riviera Bank Robbery (1979). Christopher Malcolm, Ian McShane.
11 Pink Panther
13 Sesame Street (cc)
H Thu/**Movie:** The Amazing Captain Nemo
S Thu/Short Picks
Fri/**Movie:** Runaway Island
Mon/Fractured Flickers

4:30
4 More Real People
5 Gilligan's Island
7 People's Court
9 Wed/**Movie:** The Saint in Palm Springs (1941). George Sanders, Wendy Barrie.
Thu/**Movie:** The Saint Meets the Tiger (1943). Hugh Sinclair, Jean Gillis.
Fri/**Movie:** The Saint Strikes Back (1939). George Sanders, Wendy Barrie.
11 Wed-Fri/Happy Days Again
Mon,Tue/Mork and Mindy
H Wed/Fraggle Rock
Fri/Lost in Death Valley
Mon/Hepburn & Tracy
S Wed/Don't Vote for My Mom
Thu,Mon/C.B. Heroes
Tue/Bugs Bunny's 3rd Movie
W Mon/**Movie:** Poltergeist

4:45
W Wed/**Movie:** Return of the Master Killer
Tue/**Movie:** Sunday Too Far Away

5:00
2 4 7 News
5 6 Million Dollar Man
11 Little House on the Prairie
13 Mister Rodgers
H Wed/Lonely Dorymen
W Fri/Jane Fonda's Celebrity Fashion

5:15
H Mon/Lonely Dorymen

5:30
13 Electric Company
H Fri/Fraggle Rock
Tue/Peter and the Wolf
S Wed/Ida Makes a Movie
Thu/**Movie:** Woman Chases Man
Mon/Sophie Minds the Store
W Thu/Stars of Rock and Roll

Evening, June 8-10 and 13-14

Wed., June 8

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Studio See
21 Latenight
31 Brooklyn College Presents
H Bugs Bunny's 3rd Movie
S **Movie:** Looker

6:30
5 Man About the House
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Alice
13 Nightly Business Report
21 Over Easy
31 Righteous Apples
W **Movie:** Southern Comfort

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Woodwright's Shop
31 Say Brother
H **Movie:** Caveman

8:00
2 Small & Frye
4 Real People
5 PM Magazine
7 Fall Guy
9 The Saint
11 **Special:** A Woman Called Golda (1983). Ingrid Bergman, David de Keyset. Documenting the life of Golda Meir, former Prime Minister of Israel. Part II.
13 In Performance at the White House
21 All Creatures Great and Small
31 Burglar Proofing
N **Movie:** Get to Know Your Rabbit
S **Movie:** Poltergeist

8:30
2 Filthy Rich
5 Capital Cities Family Special
31 Shades: Messages

9:00
2 **Movie:** Killing at Hell's Gate (1981). Robert Urich, Deborah Raffin.
4 Facts of Life
5 Merv Griffin
7 Tales of the Gold Monkey
9 **Special:** 17th Annual Music City News Country Awards
13 Giulini Concerts. Simulcast with FM/94.
21 The Good Neighbors
31 Videovill
H Inside Boxing
W **Movie:** Author, Author

9:30
4 Taxi
21 Doctor in the House
H **Movie:** Dog Day Afternoon

10:00
4 Quincy
5 11 News
7 Dynasty *(cc)*
13 Bernstein/Beethoven. Simulcast with FM/94.
21 To the Manor Born
31 Non-Fiction Television
N **Movie:** Z
S **Movie:** Waitress

10:30
11 News
21 Butterflies
31 Cancer War

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Odd Couple
13 Masterpiece Theatre: *Sons and Lovers*
21 **Movie:** The Big Broadcast of 1936 (1935). Bing Crosby, Ethel Merman.
W **Movie:** Outlaw Ladies

11:30
2 Hart to Hart
4 Tonight
5 Baretta
7 Nightline
9 Hawaii Five-O
11 Saturday Night
S Bizarre

11:40
H **Movie:** Some Kind of Hero

12 **MIDNIGHT**
S 3rd Annual Big Laff Off Finals

12:10
N **Movie:** The Garden of the Finzi-Continis

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector
11 Star Trek
W **Movie:** The House Where Evil Dwells

12:40
2 **Movie:** Nakia (1974). Robert Forster, Arthur Kennedy.

1:00
5 Hogan's Heroes
7 **Movie:** The Girl Most Likely to. . . (1973). Stockard Channing, Edward Asner.
9 Outer Limits

1:20
H **Movie:** Jimmy the Kid

1:30
4 11 News
5 Chico and the Man
S **Movie:** Tragedy of a Ridiculous Man

2:00
2 News
5 **Movie:** John Loves Mary (1949). Ronald Reagan, Patricia Neal.
9 Joe Franklin
11 **Movie:** Killer With Two Faces (1974). Donna Mills, Ian Hendry. About two brothers—an architect and a murderer.
W **Movie:** Poltergeist

2:30
4 Mary Tyler Moore

2:55
H **Movie:** Dog Day Afternoon

3:00
4 Mary Tyler Moore
9 **Movie:** Impulsion (1972). Alejandro Rey, Katherine Justice. *A look at the jet-set world.*

3:30
4 Bob Newhart
S Bizarre

4:00
4 Here's Lucy
11 Candid Camera
S **Movie:** Waitress
W **Movie:** The Boogens

4:30
4 News
11 Abbott & Costello

5:00
11 Focus: New Jersey
H Inside Boxing

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News
S Don't Vote For My Mom

Thu., June 9

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Studio See
21 Latenight
31 N.Y.U. Broadcast Lab
H **Movie:** If You Could See What I Hear

6:30
5 Man About the House
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Alice
13 Nightly Business Report
21 Over Easy
31 New Voice
W **Movie:** Endless Love

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Computer Programme
31 Shades
S Perfectly Frank

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Condo
9 **Movie:** Return From the Ashes (1965). Maximilian Schell, Samantha Eggar. *A woman returns to Paris after being released from a German concentration camp.*
11 **Movie:** Baby, the Rain Must Fall (1965). Steve McQueen, Lee Remick.
13 Inside Story
21 Wasn't That a Time! The Weavers
31 Tony Brown's Journal
H **Movie:** Raggedy Man
N **Movie:** State of Siege

8:30
5 Carol Burnett
7 New Odd Couple
13 Sneak Previews
31 Afro-American Perspective

9:00
2 Simon & Simon
4 Gimme a Break
5 Merv Griffin
7 Too Close for Comfort
13 Mystery! Father Brown
31 Bernstein/Beethoven
S **Movie:** Wolfen
W **Movie:** The Woman Next Door

9:30
4 Cheers
7 Amanda's
21 Pete Seeger and Arlo Guthrie

10:00
2 Tucker's Witch
4 Hill Street Blues
5 11 News
7 20/20
9 Meet the Mayors
13 Evening at Pops—Oscar Peterson
31 Looking East
H Red Skelton's Funny Faces
N **Movie:** The Sleeping Car Murder

10:30
9 N.J. Report
11 News

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Odd Couple
13 **Movie:** Lives of a Bengal Lancer (1935). Gary Cooper, Franchot Tone.
21 **Movie:** Appointment for Love (1941). Charles Boyer, Margaret Sullavan.
H **Movie:** The Terry Fox Story
S Loving Friends and Perfect Couples
W **Movie:** "V" the Hot One

11:30
2 Quincy
4 Tonight
5 Baretta
7 Nightline
9 Racing From Yonkers
11 Saturday Night
S A New Day in Eden

12 **MIDNIGHT**
9 Music World
N **Movie:** Three Tough Guys
S Sex Surrogates: Intimate Profiles

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector
11 Star Trek
W **Movie:** Smokey and the Bandit

12:40
2 McCloud

12:45
H **Movie:** Oh, God!

1:00
5 Hogan's Heroes
7 **Movie:** But Not for Me (1959). Clark Gable, Lilli Palmer.
9 World Vision Special
S **Movie:** Honor Guard

1:30
4 11 News
5 Chico and the Man

2:00
2 News
5 **Movie:** The Shanghai Story (1954). Ruth Roman, Edmond O'Brien. *Prisoners of war receive help from a communist colonel's girlfriend.*
9 Joe Franklin
11 **Movie:** Melody of Hate (1975). Susan Flannery, Keith Baxter. *A widow's dead husband seems to show up when she makes new marriage plans.*

2:25
H **Movie:** Wolfen

2:30
4 Mary Tyler Moore
W Stars of Rock and Roll

2:50
S **Movie:** Wolfen

3:00
4 Mary Tyler Moore
9 **Movie:** Love of Three Queens (1953). Hedy Lamarr.

3:30
4 Bob Newhart
W **Movie:** Endless Love

4:00
4 Here's Lucy
11 Candid Camera

4:25
H **Movie:** Endless Love

4:30
4 News
11 Abbott and Costello

4:45
S Sex Surrogates: Intimate Profiles

5:00
11 Biography

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

5:45
S **Movie:** Woman Chases Man

Fri., June 10

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Studio See
21 Latenight
31 Are You Listening
H **Movie:** The Last Chase
S **Movie:** Wilderness Family

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Alice
13 Nightly Business Report
21 Over Easy
31 Comments
W **Movie:** Partners

7:30
2 **Special:** The Charmkins
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Square Foot Gardening
31 Getting to Know Me

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 Benson (cc)
9 **Baseball:** Mets vs. Montreal Expos
11 Odd Couple
13 Washington Week in Review
21 The Making of Gandhi
31 A Day With Muhammad Ali
H **Movie:** Author, Author
N **Movie:** My Dinner with Andre
S **Movie:** Up in Smoke

8:30
5 Healthbeat
7 At Ease
11 **Baseball:** Yankees vs. Milwaukee Brewers
13 Wall $treet Week
31 Studio 31 Video Party

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 **Movie:** She's in the Army Now (1981). Kathleen Quinlan, Jamie Lee Curtis.
13 Great Railway Journeys
21 **Movie:** I'll Be Yours (1955). Tom Drake, William Bendix.
31 Teaching Students
W **Movie:** The Thing

9:30
31 Presente
S **Movie:** Cheech & Chong's Nice Dreams

10:00
2 Falcon Crest
4 Eischied
5 News
13 Innovation
31 Masterpiece Theatre: *Sons and Lovers*
H Inside Boxing
N **Movie:** Jabberwocky

10:30
13 Freedom to Speak
H **Movie:** Fast-Walking

10:40
9 Kiner's Korner

11:00
2 4 7 11 News
5 M*A*S*H
9 Benny Hill
13 **Movie:** All My Sons. Edward G. Robinson, Burt Lancaster.
21 **Movie:** Change of Heart (1943). Susan Hayward, John Carroll.
S **Movie:** Rollercoaster

11:15
W Leonard Report

11:30
2 **Movie:** Family Enforcer (1977). Joseph Cortese, Lou Criscuola.
4 Tonight
5 Baretta
7 Nightline
9 Hawaii Five-O
11 News

11:45
W **Movie:** Abigail Leslie Is Back in Town

12 **MIDNIGHT**
11 Odd Couple
N **Movie:** The Long Good Friday

12:30
4 SCTV
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector
11 Saturday Night
H **Movie:** The Last Chase

1:00
5 Soul Train
7 **Movie:** Ryan's Daughter (1970). Sarah Miles, Robert Mitchum.
9 Psychic Phenomena
S **Movie:** Angel of H.E.A.T.

1:30
11 News
W **Movie:** Coming Together

1:45
2 **Movie:** The Groundstar Conspiracy (1972). George Peppard, Michael Sarrazin.

2:00
4 News
5 America's Top Ten
9 Joe Franklin
11 Best of the Midnight Special

2:20
H Hooker

2:30
5 **Movie:** Cocoanuts (1929). The Marx Brothers. Based on the play by George S. Kaufman.

2:35
S **Movie:** Up in Smoke

3:00
4 Mary Tyler Moore
9 **Movie:** Fifth Avenue Girl (1939). Ginger Rogers, James Ellison. *Unhappy millionaire takes in a homeless girl.*
11 One Step Beyond
W **Movie:** The Thing

3:20
H **Movie:** Author, Author

3:30
4 Mary Tyler Moore
11 Twilight Zone

3:37
2 **Movie:** The Public Eye (1972). Mia Farrow, Topol.

4:00
4 Bob Newhart
11 Candid Camera

4:15
S **Movie:** Cloud Dancer

SOLUTIONS TO LAST WEEK'S PUZZLES

■	R	■	W	■	L	■	F	R	E	S	H	E	R	S
R	E	L	A	T	E	■	O	■	P	■	A	■	E	■
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TELEVISION

4:30
4 Here's Lucy
11 Abbott and Costello

5:00
4 News
11 Biography

5:15
H Elton John
W Shorts and Music

5:30
2 Public Hearing
11 News

5:35
9 **Movie:** The Falcon Takes Over (1942). George Sandus, Hans Conreid. The Falcon is drawn into a fortune-telling racket.

Mon., June 13

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne & Shirley
13 Studio See
21 Latenight
31 All About TV
S **Movie:** Cloud Dancer

6:15
H Bugs Bunny's 3rd Movie

6:30
5 Man About the House
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Vegas
11 Alice
13 Nightly Business Report
21 Over Easy
31 Up and Coming
W **Movie:** I'm Dancing As Fast As I Can

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Photo Show
31 Opening Night
H Fraggle Rock

8:00
2 **Special:** The Body Human: The Living Code
4 Love, Sidney
5 PM Magazine
7 **Baseball:** Philadelphia Phillies vs. St. Louis Cardinals
9 **Movie:** Exodus (1960). Paul Newman, Eva Marie Saint.
11 **Special:** Face of the '80s
13 Frontline
21 Jacques Cousteau: Mysteries of the Hidden Reefs
31 Decade of Discontent
H **Movie:** The Corn Is Green
N **Movie:** Chilly Scenes of Winter
S **Movie:** Some Kind of Hero

8:30
4 Family Ties
5 Carol Burnett
31 V. Jordan

9:00
2 M*A*S*H
4 Bare Essence
5 Merv Griffin
13 Great Performances–Wagner's Ring: Götterdämmerung, Acts II-III. Simulcast with WNCN-FM.
21 Twyla Tharp
31 Cityscope
W **Movie:** I Miss You Hugs and Kisses

9:30
2 One Day at a Time
31 Computer Programming
H **Movie:** The Terry Fox Story

10:00
2 Cagney and Lacey
5 11 News
21 The Different Drummer — Blacks in the Military
31 Mystery! Father Brown
N **Movie:** The Emigrants
S Bizarre

10:30
11 News
S Gallagher
W Richard Brown

11:00
2 4 7 News
5 M*A*S*H
11 Odd Couple
21 Tony Brown's Journal
S **Movie:** The French Woman
W **Movie:** "V" The Hot One

11:30
2 Trapper John, M.D.
4 Best of Carson
5 Baretta
7 Nightline
9 The Saint
11 Saturday Night
13 Inside Story
H Vanished: Missing Children

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector
11 Star Trek
H **Movie:** Safari 3000
W **Movie:** The Boogens

12:35
N **Movie:** State of Siege

12:40
2 Columbo
S **Movie:** Honor Guard

1:00
5 Hogan's Heroes
7 **Movie:** Climb an Angry Mountain (1972). Fess Parker, Stella Stevens.
9 Outer Limits

1:30
4 11 News
5 Chico and the Man

2:00
2 News
5 Best of Midday
9 Joe Franklin
11 Rookies

2:05
H **Movie:** Endless Love

2:15
W **Movie:** Master of Disaster

2:30
4 Mary Tyler Moore
S **Movie:** Cloud Dancer

3:00
4 Mary Tyler Moore
9 **Movie:** Tiger Force (1975). Undercover policemen on a drug case in Manila.
11 **Movie:** Only a Scream Away (1974). Hayley Mills, Gary Collins. Tragedy occurs at an English couple's wedding.

3:20
5 Off the Set

3:30
4 Bob Newhart

4:00
4 Here's Lucy

4:05
H **Movie:** Fast-Walking

4:15
W Jane Fonda's Celebrity Fashion

4:20
S Perfectly Frank

4:30
4 News
11 Abbott and Costello

5:00
11 Biography

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

5:55
S Fractured Flickers

Tue., June 14

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T
11 Laverne & Shirley
13 Studio See
21 Latenight
31 Women: NY Edition
H **Movie:** The Last Chase
S **Movie:** Poltergeist

6:30
5 Man About the House
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News From City Hall

7:00
2 4 7 11 News
5 M*A*S*H
9 Vegas
13 Nightly Business Report
21 Over Easy
31 Que Pasa U.S.A.
W **Movie:** Smokey and the Bandit

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 **Baseball:** Yankees vs. Cleveland Indians
13 MacNeil/Lehrer
21 Here's to Your Health
31 Tony Brown's Journal

8:00
2 Bring 'Em Back Alive
4 The A Team
5 PM Magazine
7 Happy Days (cc)
9 **Movie:** Rough Night in Jericho (1967). Dean Martin, George Peppard. A woman pushes a town boss into a contest for municipal responsibility.
13 Nova
21 Frontline
31 With Ossie and Ruby
H **Special:** When the Music's Over
N **Movie:** Equus
S 3rd Annual Big Laff Off Finals

8:30
5 Carol Burnett
7 Joanie Loves Chachi (cc)
31 Detroit Black Journal

9:00
2 **Movie:** A Perfect Match (1980). Linda Kelsey, Michael Brandon.
4 Remington Steele
5 Merv Griffin
7 Three's Company (cc)
13 American Playhouse: For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf
21 Masterpiece Theatre: Sons and Lovers
31 Jazzbeaux
H **Movie:** Some Kind of Hero
W **Movie:** Voyage en Douce

9:30
7 9 to 5 (cc)

10:00
4 St. Elsewhere
5 11 News
7 Hart to Hart (cc)
9 Nine on N.J.
21 Masterpiece Theatre: Sons and Lovers
31 The Closing Door

10:20
N **Movie:** Three Tough Guys

10:30
9 N.J. People
11 News
13 Swingin' the Blues

11:00
2 4 7 News
5 M*A*S*H
9 In Search Of
11 Odd Couple
13 **Movie:** The Road to Utopia (1945). Bob Hope, Bing Crosby. See June 11, 10 p.m.
21 Inside Washington
H Not Necessarily the News
S Loving Friends and Perfect Couples
W **Movie:** Expectations

11:30
2 Quincy
4 Tonight
5 Baretta
7 Nightline
9 The Saint
11 Saturday Night
21 Latenight
H **Movie:** The Thing
S A New Day in Eden

12 **MIDNIGHT**
S **Movie:** Poltergeist

12:10
N **Movie:** My Dinner With Andre

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector
11 Twilight Zone
W **Movie:** The House Where Evil Dwells

12:40
2 McMillan and Wife

1:00
5 Hogan's Heroes
7 **Movie:** Virgin Island (1958). Sidney Poitier, John Cassavetes.

9 Outer Limits
11 Twilight Zone

1:25
H **Movie:** Zoot Suit

1:30
4 11 News
5 Chico and the Man

2:00
2 News
5 **Movie:** Mania (1972). Peter Cushing, Donald Pleasence.

9 Joe Franklin
11 Rookies
S Sex Surrogates
W **Movie:** Endless Love

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** Blood Sweat and Fear (1975). Lee J. Cobb, Franco Gaspari. A young man plots to expose a big businessman who runs a drug ring.

11 **Movie:** Possession (1973). Joan Carson, Joanna Danham. British couple discovers a murderer in their house.
S **Movie:** Up in Smoke

3:10
H **Movie:** The Outlaw Josey Wales

3:30
4 Bob Newhart

4:00
4 Here's Lucy
W **Movie:** Voyage en Douce

4:30
4 News
11 Abbott and Costello
S 3rd Annual Big Laff Off Finals

5:00
11 Biography

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News
H Elton John

Weekend, June 11-12

Sat., June 11

6:00
2 Patchwork Family
5 Pattern For Living
11 News

6:15
S **Movie:** Runaway Island

6:30
4 Agriculture USA
5 Insight
7 News
11 Carrascolendas
H **Movie:** Popeye

7:00
2 Captain Kangaroo
4 Sonrisas
5 World Tomorrow
7 Wildlife Adventure
9 News
11 Dr. Snuggles

7:30
4 Infinity Factory
5 Bullwinkle
7 Davey and Goliath
9 Newark and Reality
11 Pink Panther

8:00
2 Popeye & Olive
4 One of a Kind
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Cartoons
13 Sesame Street (cc)
31 Carrascolendas

8:30
2 Pandamonium
4 Shirt Tales
5 My Three Sons
7 Pac Man/Little Rascals/Richie Rich
9 N.J. People
11 Sport Billy
31 Studio See
H **Movie:** The Amazing Captain Nemo
S **Movie:** The Magnificent Yankee

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 I Love Lucy
9 Nine on N.J.
11 Wall Street Journal Report
13 Mister Rodgers
31 La Esquina

9:30
2 Bugs Bunny/Road Runner
5 All in the Family
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real

10:00
5 Saturday Morning
7 Scooby Doo/Puppy Hour (cc)
9 Dr. Who
11 Gospel Hour
13 Cosmos
31 Sonrisas
S **Movie:** Barbary Coast
W **Movie:** Song of Arizona

10:30
2 Dukes
4 Gary Coleman
31 Que Pasa U.S.A.?
H **Movie:** Poltergeist

11:00
2 Bugs Bunny/Road Runner
4 Incredible Hulk and Amazing Spiderman
7 Mork and Mindy/Laverne and Shirley/Fonz Hour
9 All Star Wrestling
11 Hee Haw
13 Why in the World

11:30
2 Bugs Bunny/Road Runner
13 Dimensions
S **Movie:** Poltergeist

11:45
W **Movie:** Star Wars

12 NOON
2 Gilligan's Planet
4 Thundarr
5 Get Smart
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 Twilight Zone
13 Presente
21 Gourmet Cooking

12:30
2 New Fat Albert Show
4 Flash Gordon
5 America's Top Ten
7 American Bandstand
11 One Step Beyond
13 Sports America
21 Great Chefs of New Orleans
H Inside Boxing

1:00
2 Blackstar
4 Baseball Bunch
5 **Movie:** Street Gangs of Hong Kong (1979). Wang Chung, Kily Li.
9 **Movie:** Out of the Past (1947). Young gas station owner falls in love but hesitates to marry.
11 At the Movies
21 Victory Garden
H HBO Magazine

1:30
2 Children's Film Festival
4 Al McGuire on Sports
7 Like It Is
11 Happy Days Again
13 Last Chance Garage
21 Square Foot Gardening
H **Movie:** Popeye
S **Movie:** Author, Author

2:00
2 Kidsworld
4 **Baseball:** Baltimore Orioles vs. Boston Red Sox
11 Laverne & Shirley & Company
13 Square Foot Gardening
21 Woodwright's Shop
W **Movie:** Saturday the 14th

2:30
2 Public Hearing
7 NCAA Track and Field Championships
11 Sanford and Son
13 American Playhouse: Working
21 Gourmet Cooking
31 Matinee at the Bijou

3:00
2 Lorne Greene's New Wilderness
5 **Movie:** Neptune's Daughter (1949). Red Skelton, Esther Williams.
9 **Movie:** The Girl Hunters (1965). Lloyd Nolan, Shirley Eaton. A detective uses his secretary, whom he knows to be a spy, to uncover an international espionage network.
11 **Movie:** The Dion Brothers (1974). Stacy Keach, Margot Kidder. Two brothers become involved in crime.
21 Great Chefs of New Orleans

3:30
2 **Golf:** Kemper Open
7 Professional Bowlers Spring Tour
21 Victory Garden
H Vanished: Missing Children
S **Movie:** Tragedy of a Ridiculous Man

3:40
W Richard Brown

4:00
13 Nova
21 Square Foot Gardening
31 Mr. Peanut's Guide to Nutrition
W **Movie:** Spirit of the Wind

4:30
2 Sports Saturday
21 Woodwright's Shop
H **Movie:** The Corn Is Green

5:00
4 **Golf:** 1983 LPGA Championships
5 Mission: Impossible
7 Wide World of Sports
9 Championship Wrestling
11 Chips Patrol
13 America's Black Forum
21 Magic! Starring Harry Blackstone
31 Last Chance Garage

5:30
13 Open Mind
31 Lawmakers
S **Movie:** Poltergeist

6:00
2 Channel 2 the People
4 News
5 Starsky and Hutch
9 Racing From Belmont
11 Star Trek
13 Lawmakers
31 Searching
H **Movie:** Poltergeist
W **Movie:** Lies My Father Told Me

6:30
2 4 7 News
9 In Search Of
13 Mainstream
31 European Journal

7:00
2 7 News
4 Prime of Your Life
5 Miller's Court
7 N.Y. People
9 Greatest Sports Legends
11 Dance Fever
13 Inside Albany
21 The Making of Gandhi
31 New Voice

7:30
2 2 on the Town
4 Glen Campbell
5 All in the Family
7 Menstruation: What Every Woman Knows
9 **Baseball:** Mets vs. Montreal Expos
11 Solid Gold
13 Agronsky and Company
31 Opening Night
S Bugs Bunny's 3rd Movie

8:00
2 Seven Brides for Seven Brothers
4 Diff'rent Strokes
5 **Movie:** The Postman Always Rings Twice (1946). Lana Turner, John Garfield. A young wife and her lover plot a murder.
7 T.J. Hooker
13 Ascent of Man
21 Something Special: Maurice Chevalier
31 But Then She's Betty Carter
H **Movie:** The Thing
N **Movie:** Don's Party
W Stars of Rock and Roll

8:30
4 Silver Spoons

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11 **Baseball**: Yankees vs. Milwaukee
31 Studio 31 Video Party

9:00
2 **Movie**: Lucky Lady (1975). Gene Hackman, Liza Minelli.
4 Quincy
7 Love Boat (cc)
13 Masterpiece Theatre: I, Claudius
21 Jukebox Saturday Night
31 N.Y.U. Broadcast Lab
S **Movie**: Author, Author
W **Movie**: An American Werewolf in London

9:30
31 Women: NY Edition

10:00
4 Monitor
5 News
7 Fantasy Island (cc)
13 **Movie**: The Road to Utopia (1945). Bob Hope, Bing Crosby. See June 14, 11 p.m.
31 Twyla Tharp Scrapbook
H Campus Comedy
N **Movie**: Equus

10:10
9 Kiner's Korner

10:30
5 Black News
9 News

11:00
4 7 11 News
5 **Movie**: The Fan (1981). Lauren Bacall, James Garner. A man's love for a stage performer turns to violent anger.
9 **Soccer**: Cosmos vs. Golden Bay Earthquakes
H Not Necessarily the News
S Bizarre
W Erotica Awards

11:15
2 News

11:30
4 Saturday Night Live
11 Laugh Trax
13 Mystery! Father Brown
H **Movie**: Some Kind of Hero
S **Movie**: Waitress

11:45
2 Sportspeople
7 **Movie**: They Came to Rob Las Vegas (1968). Gary Lockwood, Elke Sommer.

12 **MIDNIGHT**
2 **Movie**: Anatomy of a Crime (1969). Darren McGavin, Ted Knight.

12:20
N **Movie**: Get to Know Your Rabbit

12:30
11 Best of the Midnight Special
W **Movie**: 8 to 4

12:55
5 **Movie**: Possessed (1947). Joan Crawford, Van Heflin. A schizophrenic nurse gets caught up in a murder case.

1:00
4 Rock 'N' Roll Tonight
9 **Movie**: Last Man on Earth (1959). Vincent Price, Franca Bettoia.
S **Movie**: History of the World, Part I

1:15
H **Movie**: Dog Day Afternoon

1:30
11 News

2:00
11 Solid Gold
W **Movie**: Saturday the 14th

2:03
2 **Movie**: And No One Could Save Her (1972). Lee Remick, Milo O'Shea.

2:15
7 **Movie**: Get Carter (1971). Michael Caine, Britt Ekland.

2:30
4 Evening at the Improv

2:35
S Bugs Bunny's 3rd Movie

3:00
9 **Movie**: Call Northside 777 (1948). James Stewart, Helen Walker.
11 **Movie**: Murder Is a One-Act Play (1974). Robert Powell, George Maharis. A series of eerie occurences effects a TV soap opera cast.

3:20
H **Movie**: Zoot Suit

3:30
4 Bob Newhart
W **Movie**: An American Werewolf in London

3:55
S Bizarre

4:00
4 Mary Tyler Moore

4:20
S **Movie**: Tragedy of a Ridiculous Man

5:00
11 Biography

5:01
2 **Movie**: The Astronaut (1971). Monte Markham, Jackie Cooper.

5:05
H Not Necessarily the News

5:30
11 Christopher Closeup

5:45
11 Davey and Goliath

Sun., June 12

6:00
9 N.J. Report
11 News
H **Movie**: Oh, God!

6:20
S **Movie**: Barbary Coast

6:30
2 Felix the Cat
4 Agriculture USA
7 9 News
11 Aprenda Ingles

7:00
2 Captain Kangaroo
4 Journey to Adventure
7 Faith for Today
11 Robert H. Schuller

7:30
4 Here's Lucy
5 Time for Timothy
7 Insight
9 Jack van Impe

8:00
2 For Our Times
5 Jimmy Swaggart
7 Christopher Closeup
9 Terry Cole-Whitaker
11 Frederick Price
13 Sesame Street (cc)
H **Movie**: Jimmy the Kid
S Hollywood

8:30
2 Way to Go
4 Austin City Limits Encore
7 Eyewitness News Conference
9 Day of Discovery
S **Movie**: The Great Adventure

9:00
2 Sunday Morning
4 That Teen Show
5 Wonderama
7 Like It Is
9 Oral Roberts
11 Return to the Planet of the Apes
13 Mister Rodgers

9:30
4 Ebony/Jet Celebrity Showcase
5 **Movie**: The Incredible Mr. Limpet (1964). Don Knotts, Carole Cook.
9 Point of View
11 Josie and the Pussycats
13 Electric Company
H **Movie**: If You Could See What I Hear

10:00
4 Positively Black
7 Tiempo
9 Mass
11 Tom and Jerry
13 Wild America
S **Movie**: Deathtrap
W Crossbar

10:30
2 Public Hearing
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 Pink Panther
13 Mainstream

11:00
2 Newsmakers
4 First Estate
9 Make Peace With Nature
11 Three Stooges
13 Frontline
W **Movie**: Author, Author

11:30
2 Face the Nation
4 Today in N.Y.
5 **Movie**: Tarzan's Hidden Jungle (1946). Gordon Scott, Vera Miles. Our hero confronts white hunters.
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie**: Abbott and Costello in Society (1944). Bud Abbott, Lou Costello.
H Fraggle Rock

12 **NOON**
2 To be announced
4 News
9 Robert H. Schuller
13 Going Back: Nuclear War—The Incurable Disease
21 Last Chance Garage
H **Movie**: Deathtrap
S **Movie**: Rollercoaster

12:30
4 Meet the Press
7 Directions
21 Magic of Animal Painting

1:00
4 **Tennis**: Queen's Club Championship
5 **Movie**: Emperor of the North Pole (1973). Lee Marvin, Ernest Borgnine. Conflict between a hobo and a train conductor aboard an Oregon-bound freighter.
7 This Is the USFL
9 Outdoor Life
11 Honeymooners
13 In Performance at the White House
21 Washington Week in Review
W **Movie**: Fighting Back

1:30
7 USFL Football
9 **Baseball**: Mets vs. Montreal Expos
11 Youth Speaks
21 Wall Street Week

2:00
2 **Golf**: Westchester Classic
11 This Week in Baseball
13 Great Performances: Wagner's Ring—Götterdämmerung, Act 1
21 Wasn't That a Time! The Weavers
H **Movie**: Raggedy Man
S **Movie**: Tip on a Dead Jockey

2:30
4 **Golf**: LPGA Championship
11 **Baseball**: Yankees vs. Milwaukee Brewers

3:00
5 **Movie**: The Curse of Frankenstein (1957). Peter Cushing, Christopher Lee.
W **Movie**: The Boat

3:30
21 Pete Seeger and Arlo Guthrie

4:00
13 American Interests
31 Washington Week in Review
H **Movie**: Jimmy the Kid
S Hollywood

4:10
9 Kiner's Korner

4:30
2 CBS Sports Sunday
4 Sportsworld
5 **Movie**: Villa Rides (1968). Yul Brynner, Charles Bronson. An American's involvement in the fight against Mexican revolutionaries in the early 1900s.
9 News
13 Tony Brown's Journal
31 Lawmakers
S **Movie**: Raggedy Man

4:45
7 American Sportsman

5:00
9 Those Amazing Animals
13 Innovation
21 Jukebox Saturday Night
31 Inside Washington

5:30
11 **Movie**: Rollerball (1975). James Caan, Maud Adams. In a futuristic society which forbids violence, the violent sport of rollerball reigns supreme.
13 Firing Line
31 Cityscope
W Manhattan Transfer

5:45
H **Movie**: Oh, God!

6:00
2 4 7 News
9 Road to L.A.
31 All About TV

6:30
2 4 7 News
13 Sound Festival
31 Searching
S **Movie**: The Great Adventure
W **Movie**: Sleeping Dogs

7:00
2 60 Minutes
4 Voyagers!
5 **Special**: Why Didn't They Ask Evans? Francesca Annis, John Gielgud.
7 Ripley's Believe It or Not!
9 The Saint
31 Rebop

7:30
13 Creativity With Bill Moyers
31 Getting to Know Me
H Fraggle Rock

8:00
2 Archie Bunker's Place
4 CHiPS
7 Matt Houston (cc)
9 Straight Talk
11 At the Movies
13 Cosmos
21 Mystery! Father Brown
31 Children Out of Twilight
H **Movie**: Deathtrap
N **Movie**: Grand Illusion
S **Movie**: Deathtrap

8:30
2 Newhart
11 Wall Street Journal Report
31 Burglar Proofing
W **Movie**: My Dinner With Andre

9:00
2 Jeffersons
4 **Movie**: Damnation Alley (1977). George Peppard, Jan-Michael Vincent.
7 **Movie**: Murder by Death (1976). Peter Falk, Alec Guinness.
9 It Is Written
11 Lawrence Welk
13 Masterpiece Theatre: Sons and Lovers
21 **Movie**: Up in Central Park (1946). Deanna Durbin, Dick Haymes.
31 Teaching Students

9:30
2 Alice
9 World Tomorrow
31 Presente

10:00
2 Trapper John M.D.
5 11 News
9 Jimmy Swaggart
13 Good Neighbors
31 Crisis to Crisis
H **Movie**: Raggedy Man
N **Movie**: Look Back in Anger
S **Movie**: The Thing

10:30
2 Jeffersons
5 Sports Extra
11 From the Editor's Desk
13 Doctor in the House
W **Movie**: The Boat

10:45
21 **Movie**: Second Chorus (1940). Fred Astaire, Paulette Goddard.

11:00
2 4 7 News
5 Off the Set
9 Week in Review
11 Odd Couple
13 Independent Focus
21 **Movie**: Dream Girl (1948). Macdonald Carey, Betty Hutton.

11:30
5 David Susskind
11 Honeymooners

11:40
H **Movie**: Only When I Laugh

11:45
2 Sports Update
4 Divorce, Casablanca Style
7 Sports Special

12 **MIDNIGHT**
2 **Movie**: Man on the Move (1972). James Wainwright, Vera Miles.
7 **Movie**: Bad Ronald (1974). Scott Jacoby, Kim Hunter.
9 **Movie**: Nightmare Alley (1947). Tyrone Power, Helen Walker.
11 Larry King
N **Movie**: Z

12:10
S **Movie**: Raggedy Man

12:45
4 The Cashier and the Belly Dancer

1:05
W Best of Floyd

1:30
5 Moneyworks
11 News

1:35
7 **Movie**: Can Ellen Be Saved? (1974). Leslie Nielsen, Michael Parks.

1:40
H **Movie**: Wolfen

1:45
4 Mary Tyler Moore
S **Movie**: Rollercoaster

2:00
2 News
9 Outer Limits
11 It's Your Business

2:15
4 Visiones

2:30
11 **Movie**: Murder Motel (1975). Robyn Millan, Derek Francis.

2:45
4 First Estate

3:00
9 **Movie**: Haunts (1976). Mya Britt, Aldo Ray.

3:15
4 News

3:40
H **Movie**: Deathtrap

3:45
S **Movie**: The Thing

4:00
11 Candid Camera

4:30
11 Abbott and Costello

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch

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Married Man—Attorney, 34, 5'9", medium build. Likes sports, fine food, wine, restaurants and hotels. Seeks woman for tender, caring, passionate and discreet affair. NYM Box 2081.

Female Executive—Late 30s, tall, attractive, athletic, seeks man who also has summer plans in Hamptons to share jogging on back roads and cooking great dinners. Ideally has sense of humor, loves to read and has hot tips on stock market. NYM Box 2065.

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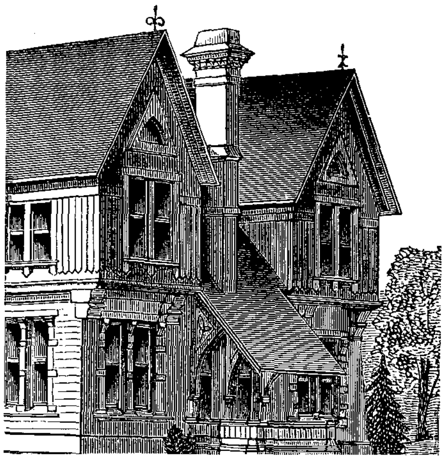

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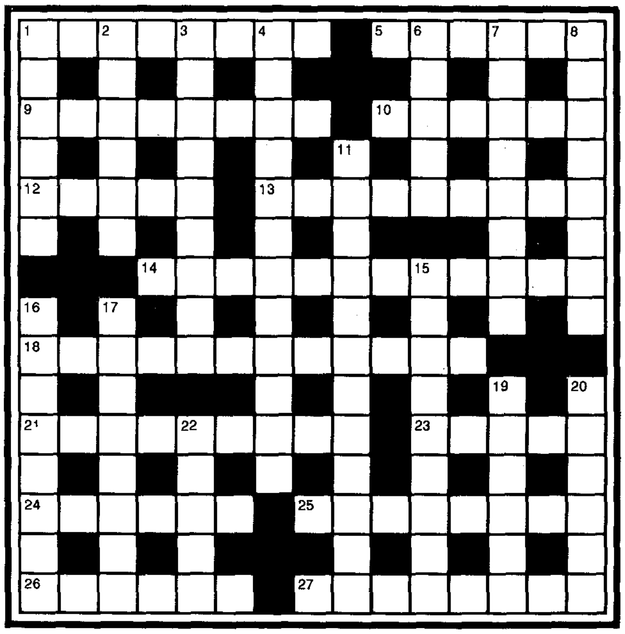
A statement and offering statement has been filed with the Secretary of State of the State of New York. The filing does not constitute approval of the sale or lease or offer for sale or lease by the Secretary of State or that the Secretary of State has in any way passed upon the merits of such offering. A copy of the offering statement is available, upon request, from Landmark. (NYA-NO. 83-75)

‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Noble lady incorporated in cupboard. (8)
5 Becomes engaged although he is in a muddle. (6)
9 Poet who has affair with string attached. (8)
10 Don’t leave mother in control. (6)
12 Shoots back in line across. (5)
13 Once I hit fifty runs a very long time ago. (9)
14 Means of transport for a professional with a good shot. (5, 3, 4)
18 Crops where the early corn is situated. (5, 7)
21 Bed after school? What a surprise. (5, 4)
23 Opening created by splitting atoms. (5)
24 Await a sober conclusion. (6)
25 Prayed for the reform of the bogus. (8)
26 The plant to tremble. (6)
27 Reigns in the guise of a wolf. (8)



Down

1 Petals which have turned most colourless. (6)
2 Still around five turn up. (6)
3 Weather situation when there is snow at the seaside? (4, 5)
4 Not the first opportunity for a moment with fate. (6, 6)
6 Emile dressed in something fragrant. (5)
7 Man, it’s a dicy business where planes are! (8)
8 Without hope of recovering an easy job. (8)
11 Ordinary type although he includes his name among bounders. (5, 7)
15 Reprimand for being unhappily drowned when the steamship has disappeared. (5, 4)
16 Bad soldiers unprepared for action? (3, 5)
17 Others held by a Russian and taken into custody. (8)
19 One who follows the bank. (6)
20 Strip in which to go in near the end? (6)
22 A touch of colour in a painting exhibition. (5)

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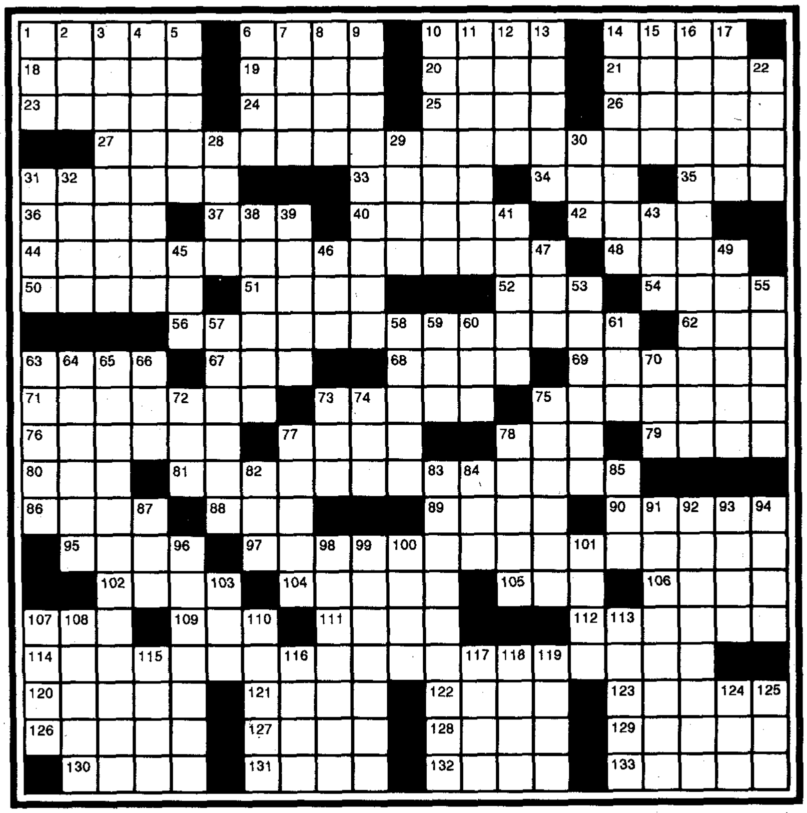
‘NO BULL’: ‘CUE’ CROSSWORD / By Maura B. Jacobson

Across

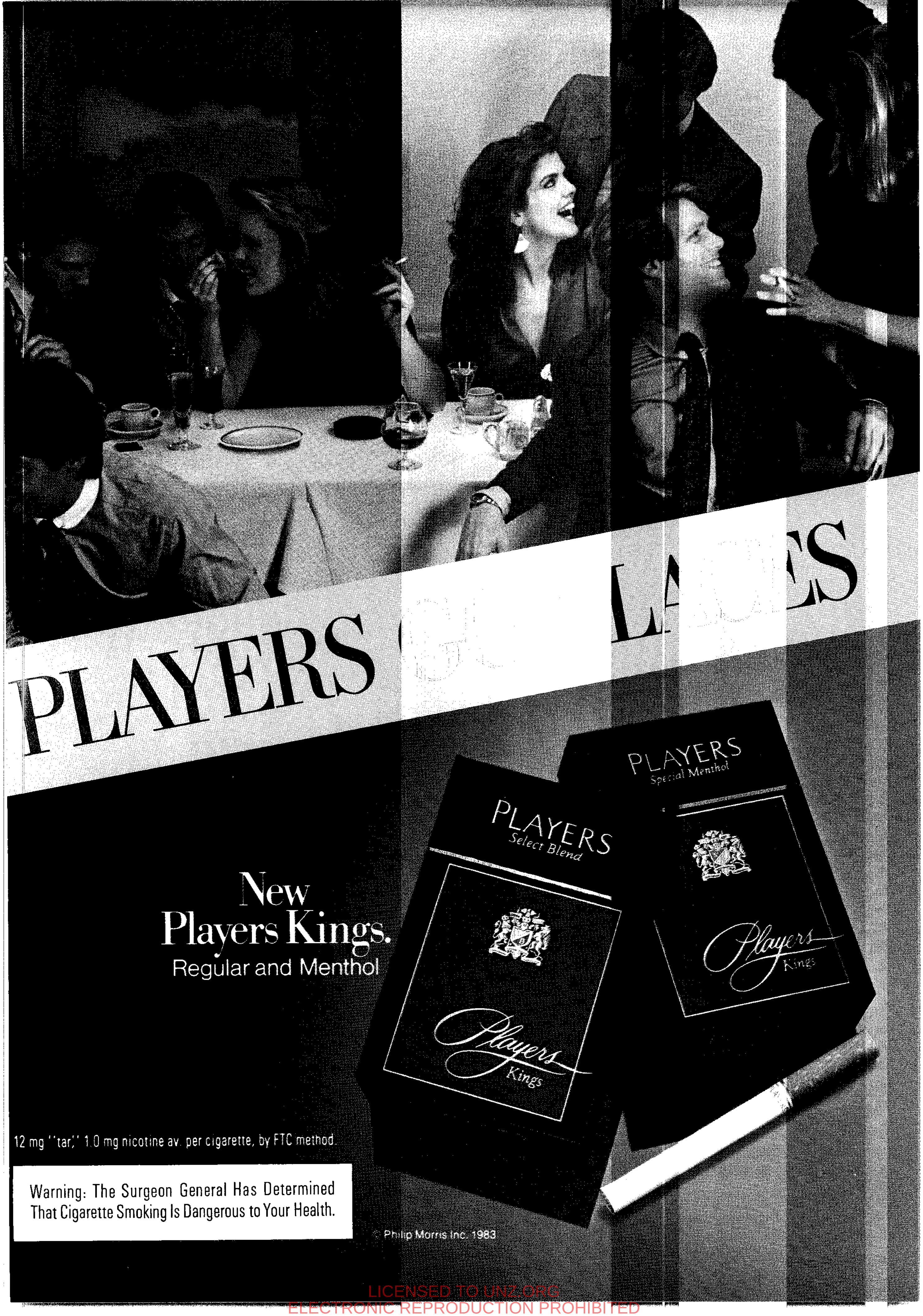
1 Actress June
6 Softball gear
10 Air, for short
14 Art ——
18 Cold month in Cadiz
19 Saga
20 Pre-coll. school
21 Portuguese town
23 On the late side
24 Venison source
25 Yearn
26 Hoods
27 Start of a Gelett Burgess poem
31 Veldt jaunt
33 Dali colleague
34 Vowel sequence
35 “Chorus Line” song
36 Not fer
37 Small salamander
40 Famed Jacques, and family
42 Turn over —— leaf
44 Lahr role
48 Hamburg’s river
50 Alleviated
51 Twining stem
52 Radiation dosage
54 The majority
56 Texas eleven
62 Plains Indian
63 Old Peruvian
67 Andrea —— Sarto
68 Gardner namesakes
69 Folksinger Pete
71 Some sheep
73 Generic word for a copy
75 Raids
76 Arthurian paradise
77 Sandy’s confrere
78 Abbr. in Damascus
79 Before globin
80 Hobby rm.
81 18th C. English poet
86 Pressing need
88 Liner’s milieu
89 Jacob’s first wife
90 “Steppenwolf” author
95 In wonderland
97 Semi-documentary film, 1942
102 Grieg’s Gynt
104 Pale purple
105 Scottish skier’s surface
106 Scheherazade’s specialty
107 Native Nigerian
109 America’s uncle
111 Abbey denizen
112 Coin-operated entryways
114 For a long time
120 Robin of balladry
121 Tommy of “My One and Only”
122 Ma Bell’s boy
123 Instrument board
126 Not presto
127 First word of a Cockney toast
128 Auction
129 “——’clock scholar”
130 Start of Operation Overlord
131 Take five
132 Means justifiers
133 Full of tang

Down

1 —— up (riled)
2 Santa ——, Calif.
3 Authenticates
4 Munitions
5 More coquettish
6 “Adam ——”
7 Mimic
8 Dead heats
9 Uses an eggbeater
10 Clothier’s stock
11 “Marines’ Hymn” locale
12 Bill of fare
13 Horse or grand
14 Refuse politely
15 Greek cry of revelry
16 Pop song of 1941
17 Synthetic fabric
22 “God have mercy on such ——”
28 Panorama
29 Like a filament
30 Coal size
31 Glut
32 Aly’s father
38 Aesop’s works
39 Musical vibrato
41 Rowan trees
43 Common street name
45 Unmatched
46 Genetic substance
47 Avant-garde
49 Set store by
53 City of S. India
55 Sculpture piece
57 Handsome one
58 Bounce off
59 Ab —— (from inception)
60 Opposite of wane
61 Sun. preachment
63 Japanese porcelain
64 —— dull moment
65 City on the Vistula
66 Need a doctor
70 Biblical verb ending
72 This minute
73 Diocletian’s dozen
74 Writer LeShan
75 Exhaust tube: var.
77 Threshing tool
78 Goes after flies
82 Moonmobile
83 Timepiece covering
84 Winery prefix
85 After pi
87 Originally known as
91 Reckon roughly
92 Certain triangles
93 One and only
94 71-Across, distaff style
96 Raze
98 Beauvoir and Signoret
99 Least expeditious
100 Fleming, et al.
101 Hawkeye’s unit
103 Stadium shout
107 Type type: abbr.
108 —— one’s time (waited)
110 Poet’s concern
113 November birthstone
115 Second Mrs. Chaplin
116 M.D.’s success
117 “Good Earth” heroine
118 Pinochle play
119 Love-letter addenda
124 Tonsillitis dept.
125 Myrna



Solutions to last week’s puzzles appear on page 118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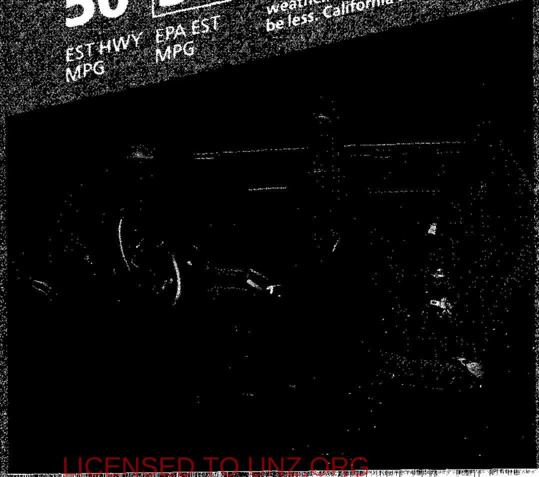
Use EPA estimated mpg for comparison with standard 5-speed. Actual mpg may differ depending on speed, trip length and weather. Hwy mpg will probably be less. California EPA EST. 52 $\boxed{35}$



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